SQUARE DANCING



STYLE LAB—Meet an ancestor to some current basics. *(page 46)*

APRIL, 1984

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The Care and Feeding of New Dancers

Some well-timed thoughts specifically aimed at the caller/teachers but appropriate for all of those involved in the future of square dancing. (page 15)



The author is Bob Van Antwerp Chairman, Callerlab



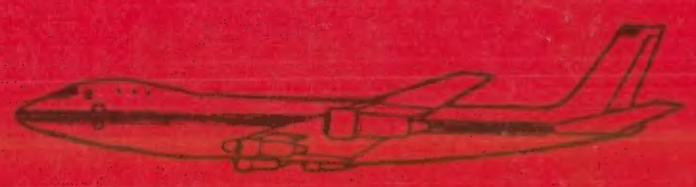
35th Anniversary of a Legend

A salute to Hall of Famer, Ralph Page, the colorful magazine he edits, and The Country Dance Book. (page 24)





Square Dance Travel





There's a big, beautiful world out there for you to enjoy. Why not see it as a square dancer? (page 11)

It's Time to Talk Taxes

Proper representation of a caller's work could save money. (page 40)



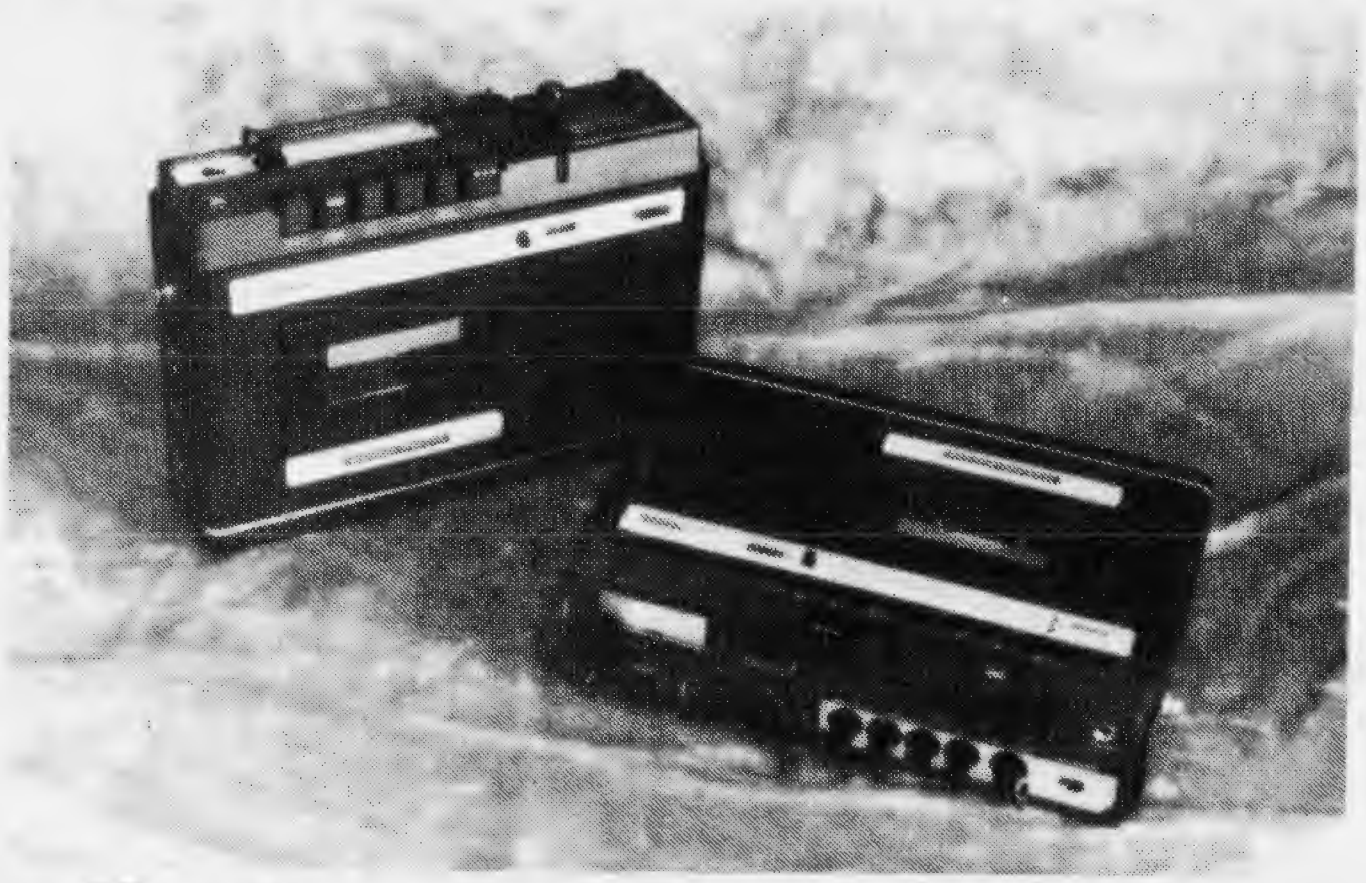
Paul Hartman does the research

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I want to thank The American Square Dance Society for the magazine we receive each month. It keeps us informed as to what is going on. Also for the Premium LP records. We get great enjoyment out of them. We are a small group of dancers who belong to the Newport Ocean Waves Club, but we also have little dance nights in homes. So we enjoy the records you put out.

Pat Burns
Sydney, Australia

Dear Editor:

My husband and I have been square dancing for 15 years. We have noticed over the past few years that some undesirable movements have unfortunately slipped into the dancing. I refer specifically to the banjo swing instead of do sa do and the bump and grind on weave the ring . . . The banjo swing puts you out of position; you are side by side, not face to face. I resent being roughly grabbed and spun around . . . The bumps on the weave the ring definitely take more than the number of beats allotted to the call. What I'd like to see is for all this nonsense to stop, but I know that isn't likely to happen. Perhaps instead of Quarterly Selections being new calls, Callerlab should divide up the current list and go over it, re-teaching the calls as they should be done and explaining to the dancers why they should be done properly.

Ilo Smyth
New Orleans, Louisiana

Dear Editor:

Enclosed is our renewal. Thanks for such a good buy at such a small price . . . My husband always carries the Caller/Teacher Manual with him. It has become his left-hand companion; a great book.

Missie Sewell
Poulsbo, Washington

Dear Editor:

When couples have broken up, for one reason or another, but would like to keep on square dancing, it is difficult to find a partner. Perhaps they prefer to remain solo. When they go to a dance, there is no way to distinguish them from being part of a couple . . . My suggestion would be for a solo to wear a

Please see **LETTERS,** *page 63*

SQUARE DANCING

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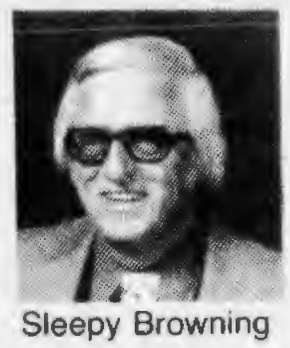

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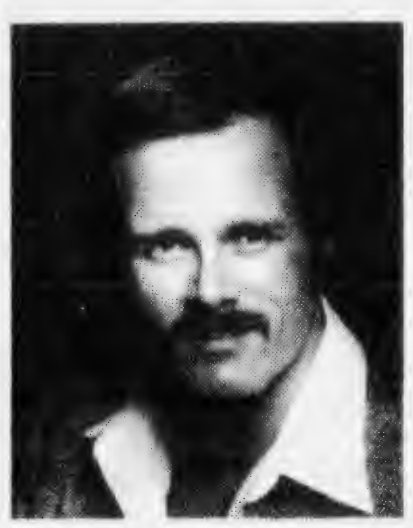
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AS I SEE IT



bob osgood

April, 1984

THE THOUGHT of square dancing as a part of the opening ceremonies at the summer Olympics in Los Angeles has aroused considerable national interest. The deluge of mail from dancers directed to the Olympic Organizing Committee requesting recognition has not gone unnoticed.

Just prior to last month's deadline, we got word that square dancing was "in"—details to follow. Later we learned from the Production Coordinator that plans were underway to use 500 square dancers, preferably young people from Southern California, teamed up with 100-plus baby-grand pianos, a marching band and more– nothing was definite.

We took the opportunity to point out the importance of showing square dancing in its best possible light—well rehearsed, aptly costumed and danced in a style recognized as standard throughout the world. In this way, we explained, the Olympics *and* square dancing would benefit. We have every reason to believe that we were heard *and* understood.

Two weeks later, there were still no final decisions as to who would dance, who would call, or for that matter, if there would be square dancing on the program. From a personal standpoint, which we feel is shared by most dancers, we would like to be sure that *if* square dancing is included in this performance — estimated to draw a television audience of over two billion persons around the world — that it be done right! We'll keep you informed.

Salute to a Veteran

THIS MONTH we spotlight another publication editor, Ralph Page, of Keene, New Hampshire. Having known this gentleman for almost 40 years, one might say we are a member of his "fan club." Ralph is an inveterate mystery book reader and possibly, with the exception of calling and teaching traditional American dances, his greatest joy comes, when, late at night, he can settle in his favorite chair, light one of his ever-present cigars and read non-stop until almost dawn.

As with all "night" people, Ralph doesn't become fully operative until about mid-day. This reminds us of a time when we, along with Ralph, served as staff members at the Stockton, California Folk Dance Camp: Ralph doing his traditional contras and we doing our squares.

Wouldn't you know it, whether planned or a twist of fate, Ralph was inevitably scheduled for the morning session each day. And so it was for a number of years, most of his friends out here in the West never knew Ralph when he wasn't a bit grumpy as he arrived, coffee cup in hand, to do his thing. Of course, by early afternoon he became his fun loving self.

Back some 30 years ago, when SQUARE DANCING (Sets in Order) was still somewhat of a baby, we visited Ralph in his New Hampshire home. Entering the living room, we found, on the floor, stacks of half-completed *Northern Junkets* the magazine he has edited, published, written and mailed out since 1949. Wouldn't you know it, as a sort of postman's holiday, having left our own publication 3,000 miles behind us, we spent the better part of a night assembling the *Junket* so it would go out on schedule.

You'll find the account of one of our national treasures—Ralph Page—starting on page 24.

New Developments

JUST AS WE WERE HAVING an idea session on a possible series of film or video tape programs as a means of indoctrinating new square dancers, along comes some news that may make a radical change in the planning. According to reports, the current video cassettes may be completely outdated by the end of the year. Reports have it that RCA is putting on the market an 8mm video system with tapes perhaps no larger than audio cassettes and with high quality, portable cameras and receivers that will require a different format than presently available.

While it's still too early to know all of the details, it does stand to reason that an innovation of this sort could very well drop the cost and make tapes available at a much lower price. Of course, production costs would not be affected but there are even short cuts that are coming to light that would help us in that department.

S/D Audio Video

ON TELEVISION TODAY, video recordings have become quite popular. They usually are short segments, no longer than the playing time of the featured song, dramatizing both vocal and instrumental aspects while spotlighting singers and musicians.

This got us thinking. For years, more than 30 square dance record companies have been putting out monthly releases of singing calls for all of us to enjoy and, while the audio is always fun, think of what it would mean to add the dimension of sight.

As a dancer, you could pick up a video with Frank Lane, Marshall Flippo, Ken Bower, Dave Taylor, or any one of your favorites calling a new release. You could invite a few couples over and there, in your living room, with a single square, could capture the feeling of dancing as part of a larger crowd. The illusion becomes more realistic as the camera captures shots, over the shoulder of the caller, of a hall filled with happy dancers. In view of the audio-video developments, who knows, someone might just come out with such a venture.

There is also on the market a voice eliminator device that allows you to take a stereo record, filter out the vocals, and capture just the musical accompaniment. The idea would be that a caller could substitute his calling for that of The Beach Boys or other popular artists and presto, there's accompaniment the likes of which you wouldn't expect to find in any way, unless you were working with the live band. The price tag, $795.00, might just limit the market a little bit.



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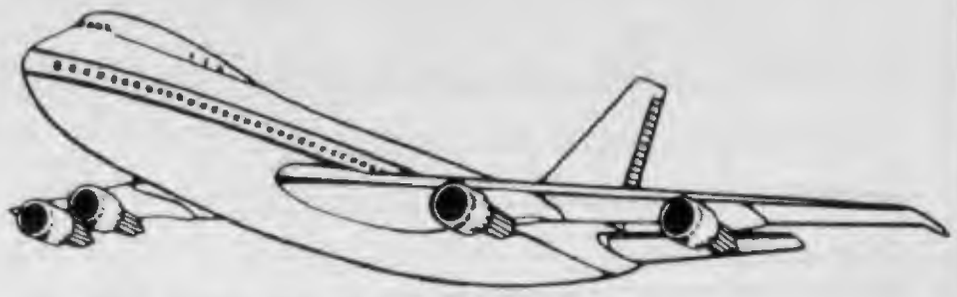
Natural Tie-ins

HOW OFTEN have you attended a lecture which was in no way directly related to square dancing but which reminded you of the activity, the people involved in it and the benefits derived from it? We recently received a letter from Bernice Prior, Bayonet Point, Florida. Here is her experience: "I attended a lecture on 'Life Extension' and thought it was interesting on how it might relate to our square dance activity. The lecturer used the word 'endorphins' meaning to feel really good about yourself. Some of the ways to get 'endorphins' are: To be with happy people, touching (eight hugs a day are recommended), music, exercise, color, achievement, applause, laughter. Square dancing has it all!"

Truly, when you think of it, some of the most important elements in square dancing do include the personal contact — the touching of hands as one moves effortlessly through the square, the rhythm of the music and colorful costumes; the happy, friendly laughter and applause at the end of the tip which says to the caller "thank you" and to each of those with whom we danced "We enjoyed dancing with you!" □ □ □

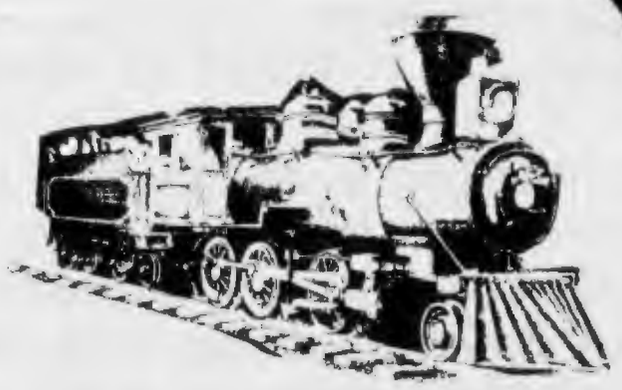
TRAVEL SPECIAL

Square Dancers on the go



There's a Big Beautiful World Out There For You to Enjoy





TO THE ADVENTURE-MINDED square dancers who enjoy their hobby and, in addition, have developed an interest in travel, the combination of these two elements is unbeatable. Whether you plan to travel within the boundaries of your own country or set out by plane, ship, car, bus or train to visit other lands, the fact that you are a square dancer opens many doors for you that otherwise may have remained closed.

Imagine, if you will, attending a square dance in the outskirts of Copenhagen, then joining with a group of Danish square dancers in one of their homes for after-the-dance refreshments and fellowship.

"Seeing how the rest of the world lives has always held a fascination for me," one square dancer reported recently. "My husband and I had traveled to several parts of the world before we got caught up in square dancing. Then, on a recent trip we made a point of checking beforehand on what square dancing would be taking place in the various countries we would be visiting. We wrote a few letters, received answers to every one, and set out, knowing that in almost every country we would have the fun of attending at least one dance."

One need not be too concerned about a language barrier. There will be someone in almost every group who speaks and understands English and, once the caller gets started, you'll think you're right back dancing with your home club. The calling is done in English, square dance English, that is. Only an occasional local accent will remind you that you are outside the borders of your own country.

Traveling On Your Own?

To the independent traveler — and there are many of you — use the *Information Volunteer* system, listed in the August issue of SQUARE DANCING Magazine. If you'd like to find out what dancing is going on in a specific city, write directly to the Information Volunteer in that area. Don't wait until the last minute. If you're writing to someone in the US or Canadian military, stationed overseas (there are many square dance clubs on military and diplomatic posts around the world) you might send a stamped, return envelope or an International Reply Coupon.

If seeking information from a citizen of another country, it's always thoughtful to check with your local post office on the cost of airmail postage. You can purchase International Reply Coupons for the cost of postage and forward it with your request for information.

Let the dancers know your date of arrival and how long you plan to stay in their area. Keep in mind, however, that Information Volunteers are under no obligation other than to provide dance information. Sometimes, when it's convenient, the Information Volunteer may ask you to telephone them when you get into your hotel as a means of giving you further directions and updating you on any previous information they may have sent.

"We never saw anything like it," one dancer reported after a trip to New Zealand. "We had hoped there might be a local dance available to us while we were in the area but when we called our contact's home phone number and *reported in*, our spirits fell when we were told that the club dance had been held the night before and there was no

scheduled dance during the time of our stay. However, our morale rose quickly when we learned some of the local dancers were gathering at one of the homes that evening and putting on a *special dance* — just for us."

Anyone for Group Travel?

If you prefer to leave the driving to someone else, join a square dance tour group. Over the past 20 years or more, thousands of groups, ranging in size from 10 to 100 dancers, have discovered that the fun of traveling with individuals sharing the same interests — multiplies the pleasures of travel to other lands.

Doug and Dot Marshall from the state of Washington reported that although they had made numerous trips overseas as individuals, it wasn't until they had teamed up with 32 other square dancers from different parts of the country and taken off for England, Holland, Germany and Switzerland that they realized how carefree and fun-filled traveling could actually be.

"One of our fellow dancers gave us his copy of a travel folder. We looked it over, checked the places that were to be visited, double checked the quality of the hotels and read the fine print to be sure of what was included and what wasn't and then signed up. Our travel had always been fun but now it became a happy adventure. No longer did we have to worry about decision-making, checking railway stations, or wrestling with our own baggage. It was all being done for us. We knew beforehand what we would be seeing as a part of the tour price and planned our free days accordingly so that we could see added things of personal interest.

"Best of all," continued the Marshalls, "because we were all square dancers, even though most of us didn't know any of the others beforehand, we soon found that our commonly shared hobby was a great amalgamator and in no time at all, it was as though we were all old friends and members of the same club. The very fact that those who shared the trip with us were square dancers seemed to bring out special qualities of sharing, courtesy and good humor. As proof of all this, we have kept in touch with many of our tour companions and a cruise we'll be taking with some of them in 1984 will be our fifth square dance-oriented travel experience."

Independent travel, lasting for as long as a year, or a tour or cruise with a group of square dancers ranging anywhere from a weekend to three weeks or longer are all available to you, depending upon your desires and time allowances.

As a helpful suggestion, don't deprive yourself of the joys of planning ahead. It's been said that 80% of the pleasure of travel comes before leaving home — 20% after the tour is over. While that may seem to be cutting back on the pleasures of looking at your travel films, corresponding with others who shared the trip with you and recalling happy experiences, it's true that planning rates a big share of the fun.

How does one prepare for a square dance travel experience? Take advantage of the services of a well-established travel agent. It shouldn't cost you any more and the services provided by these experts are usually paid for in commissions from airlines, hotels, etc. If you're contemplating joining a tour, read the travel brochure carefully, compile your questions and then be sure you get them answered to your satisfaction.

How Much Square Dancing?

While many tours are made up entirely of square dancers, they are constructed on the basis that the average dancer enjoys regular dance schedules when at home. While on the road, visiting fascinating countries and seeing once-in-a-lifetime sights, square dancing every night might be a little much.

Opt instead for a tour that provides *some* dancing, perhaps on occasions with just the members of the tour group or, if locations permit, dancing with members of square dance groups in other countries. A good formula is one dance during each week the tour is in progress. Of course, some tour experiences incorporate more dancing, some include less, depending upon the areas being visited and what dancing may be available.

Square dancing and travel do mix well together. Even though you may not see a travel experience in your immediate future, it doesn't hurt to be optimistic, to be aware of what is coming and then, who knows, your travel package may be closer than you think.

Here are listings of some of the cruises and tours announced for the coming travel season. Bon Voyage!

SQUARE DANCE TOUR GUIDE for 1984

FOLLOWING IS A LISTING of square dance trips occurring during the coming months. For specific information on any of these tours, please contact the agency or sponsoring individual directly. When a caller or dancer leader is announced as accompanying a trip, unless the name is shown as the sponsor, you will find the name listed in parentheses. For additional square dance tours, watch the pages of this magazine for advertisements, check your local publication or contact any of the following to see what further trips they may be planning. A number of trips have already taken place during the earlier months of 1984 and are not included here.

CRUISES

Rainbow Tours & Travel, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057: ALASKA, August 18, (Buddy & Debra Weaver) September 11; PANAMA CANAL (Herb & Barbara Lesher) April 21; CARIBBEAN (Jay Metcalf) May 26.

SCAT Tours, 28087 Bradley Rd., Sun City, CA 92381: ALASKA (Bob & Ruthe Johnston) May 26; PANAMA CANAL (Howard & Georgia Wiseman) October 6.; HAWAII (Bob & Ruthe Johnston) August 4.

The Travel Factory, 15641 Al Product Lane, Huntington Beach, CA 92649: ALASKA, July 15; PANAMA CANAL, October 6, October 17.

Carol's World Travel, 6640 Ridge Rd., Port Richey, FL 33568: MEXICO (Al & Nonie Savary) April 8; CARIBBEAN (Ken Anderson, J. Runnels) May 12; (Bob Sams) May 5; (B. Whitten) May 12; ALASKA (Al & Karen Saunders) May 18.

The Pacific Explorers, 1080 First St., Norco, CA 91760: ALASKA (Steve Hanson, Carol Brown) July 6.

Elite Travel Group, 1250 E. Chapman Ave., Fullerton, CA 92631: Mexico (Jim Wright) July 5.

Richards World of Travel, 1201 A Potomac Ave., Hagerstown, MD 21740: CARIBBEAN (Russ & Judy Tremblay) April 28.

Craig Abercrombie, PO Box 417, Elgin, OR 97827: MEXICO (Daryl Clendenin, Gary Davis, Jim Davis) October 10.

Jerry & Becky Cope, PO Box 129, Dillard, GA 30537: CARIBBEAN (Copecrest Staff) November 19.

Gulliver's Travels, 1315 Hacienda Ave., Campbell, CA 95008: CARIBBEAN (Mike & Norma Degmetich, Ken & Chris Kenmille) June 24; HAWAII (Jim & Barbara Barnes) June 30.

Honey & Chuck Wolfson, 146 Skowhegan Ct., San Jose, CA 95139: CARIBBEAN (Wolfsons, Jack & Ione Kern) May 18.

Travel Line, Inc., (206) 747-1916: CARIBBEAN (Mike DeSisto) April 7.

Seven Seas Cruises, (213) 781-4228: ALASKA (Phil & Dawn Farmer, Dave Donaldson, John & Fran Downing) August 16.

Ocean Drive S/R/D Resort, PO Box 198, North Myrtle Beach, SC 29582: CARIBBEAN (Tom & Shirley Heyward, Bill & Marie Nichols) October 6.

Group Travel Specialists, Inc., 6602 E. Grant, Tucson, AZ 85715: HAWAII (Dave & Carol Hoffman, Lloyd & Elsie Ward) September 29.

Destinations, Inc., 5855 E. Broadway, Tucson, AZ 85711: SCANDINAVIA & NORTH CAPE (Dave Walker) July 1.

Obercruise Center, 4036 Williamsburg Ct., Fairfax, VA 22032: MEXICAN RIVIERA (Chris Vear, Wade Driver, Pat Barbour, Johnnie Wykoff, Irv & Betty Easterday, Harmon & Betty Jorritsma) January 6, 1985.

Gary Kincade, 2517 Barclay Dr., Nashville TN 37206: CARIBBEAN, October 13.

Rawhide Records Cruise Convention, 675 E. Alluvial, Fresno, CA 93710: MEXICAN RIVIERA (Dick and Becky Waibel and Company) January 27 to February 3, 1985.

HAWAII

Aaction Travel Service, 12536 Valley View, Garden Grove, CA 92645: (Bill & Polly Donahue) April 30.

Tour Hawaii, Inc., c/o Kopman, 2965 Campbell Ave., Wantagh, NY 11793: (Lee Kopman, Bob Fisk) April 6.

Rhythm Records, 189 April Point N., Montgomery, TX 77356: (Wade Driver, Pat Barbour, Kip Garvey) September 27.

Carol's World Travel, 6640 Ridge Rd., Port Richey, FL 33568: (B. Wickers, B. Alverson) April 17; (Bob & Ginny Walther) October 25.

The Travel Factory, Inc., 15641 Al Product Lane, Huntington Beach, CA 92649: May 25.

Rainbow Tours, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057: (Brian & Loraine Murdoch) April 1; (Clif & Osa Mathews) June 11; (Harold Parker, Rick Ewing) October 20.

Tortuga Express Tours, PO Box 4311,

Anaheim, CA 92803: (Lee Schmidt, Marilyn Hansen, Larry McBee) August 6.

LAND TOURS ABROAD

Best Travel, Inc., 19038 Magnolia, Huntington Beach, CA 92646: ENGLAND, SCOTLAND, May 18.

ITC of Townson, Inc., 24 W. Pennsylvania Ave., Towson, MD 21204: GERMANY, AUSTRIA, SWITZERLAND (33rd Nat. S/D Conv. Sponsor) July 2.

Executive Travel, (305) 628-1556: ENGLAND, SCOTLAND, WALES, IRELAND (Danny Robinson) August 6.

International Travel Consultants, 4000 Portage, Suite 115, Kalamazoo, MI 49001: HOLLAND, BELGIUM, FRANCE, SWITZERLAND, LIECHTENSTEIN, AUSTRIA, GERMANY, April 26; AUSTRIA, SWITZERLAND, GERMANY, May 10; SWEDEN, DENMARK, NORWAY, May 10.

American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles, CA 90048: ENGLAND, FRANCE, BELGIUM, MONTE CARLO (Charlie & Bettye Procter) October 13; CIRCLE PACIFIC (Johnny & Marjorie LeClair) September 11—Wait List Only.

Blackwood Travel, 2217 Hampshire St., Suite 101, Quincy, IL 62301: GREECE (Jim Blackwood) April 27.

Carol's World Travel, 6640 Ridge Rd., Port Richey, FL 33568: EUROPE EIGHT COUNTRIES (Bob & Dee Barnes) May 7; SCANDINAVIA (Joe & Carol Prystupa) May 26; AUSTRALIA, NEW ZEALAND (Joe & Carol Prystupa) September 30.

The Travel Factory, Inc., 15641 Al Product Lane, Huntington Beach, CA 92649: EUROPE SIX COUNTRIES, August 4.

Al & Bea Brundage, PO Box 125, Jensen Beach, FL 33457: GERMANY, AUSTRIA, FRANCE, SWITZERLAND, July 2.

Lou Deck, (703) 524-1166: GERMANY, AUSTRIA, SWITZERLAND (Lou & Decko) August 4.

JoPat Records, 1616 Gardiner Lane, Suite 202, Louisville, KY 40205: ENGLAND (Joe Porritt) October 10.

Traveltime, Inc., PO Box 2428, Laguna Hills, CA 92653: AUSTRIA, ITALY, SWITZERLAND, FRANCE, LIECHTENSTEIN, GERMANY (Marge & Harve Tetzlaff) May 11.

Ventra Travel Services, Ltd., British Columbia, Denise Carr (266-6669): SCANDINAVIA (Merle Bennett) July.

National S/D Directory, PO Box 54055, Jackson, MS 39208: SWITZERLAND, GERMANY, AUSTRIA, HOLLAND, May 31.

Bellflower Travel Service, 17125 Bellflower Blvd., Bellflower, CA 90706: GUERNSEY, SOUTHERN ENGLAND (Don Ring) June 22.

Shirley Adames (416) 388-3487: HIGHLIGHTS OF EUROPE (Anne Redden—Challenge Club) April 27.

Lorne & Betty Hay (705) 728-4700: EUROPE, May 5—Wait List Only; EUROPE & BRITAIN (Lloyd & Vivian Priest) July 27—Wait List Only; PORTUGAL, September 7.

HBC Travel Ltd., 75 The Donway W., Suite 909, Don Mills, Ontario M3C 2E9: ENGLAND, HOLLAND, GERMANY, FRANCE (Audrey & Bob Milks) May 3.

Scat Tours, 28087 Bradley Rd., Sun City, CA 92381: CHINA (Bob & Ruthe Johnston) September 11.

Neil MacDonald Travel, 103-125 4th Ave., Kamloops, British Columbia V2C 3N3: JAPAN (Bud Fraser, Bob McMoreland) September 11.

Roy & Elaine Golub, 9851 49th So., Seattle, WA 98118: CHINA, Summertime.

ASD, PO Box 488, Huron, OH 44839: CHINA (Stan & Cathie Burdick) May 7.

Pat Barbour, 189 April Point No., Montgomery, TX 77356: JAPAN, July 6.

TOURS IN NORTH AMERICA

Tortuga Express, Rt. 3, Box 585, Parkersburg, WV 26101: ALASKA (Keith & Karen Rippeto) July 1.

Frank Lane, PO Box 1382, Estes Park, CO 80517: NEW MEXICO (Frank & Barbara Lane, Jack & Darlene Chaffee) August 9.

Dave & Joyce Moss (416) 648-3816: CALIFORNIA, MEXICO, May 19.

Bill Peterson, 30230 Oakview, Livonia, MI 48154: LAS VEGAS, April 23.

Chuck Arnesty, PO Box 48582, Los Angeles, CA 90048: MUSIC CITY (NASHVILLE), USA (Don Schadt) May 27.

Carolina Ken Folks Tour, PO Box 2482, Shelby, NC 28150: NOVA SCOTIA (Ken & Beth Rollins) August 20.

Rainbow Tours, 2500 Wilshire Blvd., Suite 1024, Los Angeles, CA 90057: MISSISSIPPI RIVER, NEW ORLEANS, December 21.

Square Wheels Trailer Club, 4708 S. Swadley, Morrison, CO 80465: LAKE POWELL, BRYCE & ZION NATIONAL PARKS, LAS VEGAS (Jack & Peggy Halfacre) June 10.

To the Canadian National Convention:

Doreene Harris, 20086 Grade Cres., Langley, BC V3A 4J4: CONVENTION + PENTICTON & WESTERN CANADA.

Jim and Marg McPherson, Vancouver (291-2026): CONVENTION + PENTICTON, July 24.

Bruce & Flo Payne (519) 426-0772: MOTOR COACH TO CONVENTION, July 28.

Wayne & Sharron Hall (416) 389-3150: MOTOR COACH TO CONVENTION, July 28.

Ernie & Joan Carviel (416) 385-3143: MOTORCOACH TO CONVENTION, July 28.

Mack & Mary Thompson (519) 443-5324: MOTOR COACH TO CONVENTION, July 28.

Please see **TRAVEL,** page 80

This message, written by the General Chairman of Callerlab, is essentially for callers and teachers. However, its content is important for all who play a role in

The Care and Feeding of New Dancers

by Bob Van Antwerp, Stateline, Nevada

FOR SOME TIME I have had the desire to explore the depths of the teaching practices of caller/instructors in the new dancer programs. Unable to dig deeply into a survey-type study, I felt it might be worthwhile to just openly make some suggestions regarding the programming and teaching of new dancers in today's square dancing. The continuing acknowledgment that many classes start with good attendance and then dissipate gradually as the class moves on, leads me to believe a large percentage of the failures may be attributed to factors over which the class members have no control. It just might be that some caller/instructors are unable to grasp the ineffectiveness of their teaching techniques, and actually do not know what is expected of them.

No Rush Intended

There seems to be a rush to rapidly move novice dancers into a state of bewilderment (and they, the dancers, are unaware of why) because of the programs established by Callerlab. This was not the intent. Callerlab's plan was to establish programs that would offer all callers, new and experienced, some system to regulate the flow of too many basic movements too quickly. It was designed to protect the dancers from the frustrated state of not knowing what to expect next in their newfound recreation called square dancing.

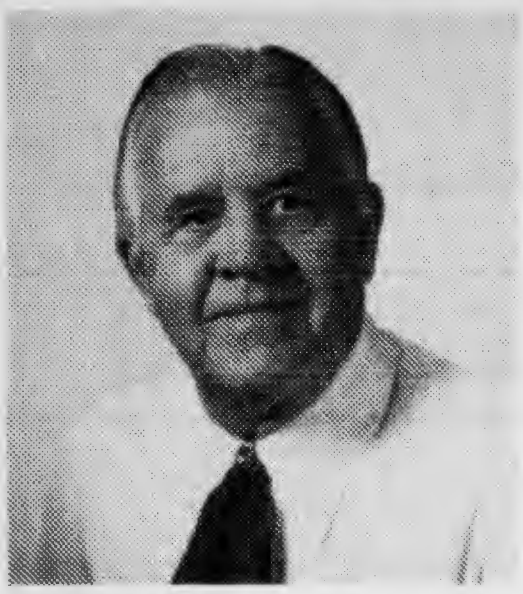
This does not seem to be understood by many of our caller/instructors. They tend to hurry and rush the dancers through the Basic and Mainstream movements so they may pin a club badge on them.

In many areas the square dance club will sponsor the class and recruit the class members. For that reason, I fully understand that this procedure of rushing the class sometimes takes place at the insistence of club members. But why? There could be a number of reasons, but this radical approach of having the newcomer become a member of the club only to be cast into a state of confusion is, in my opinion, absolutely wrong. Time, patience, loving care and courage by the instructor, supported by the understanding of the club members, has to be one of the most *important* facets of new dancer involvement—from beginner instruction to club acceptance.

A catastrophic result from "hurry up" programming is the loss of dancers from the activity. In my opinion, this is a major problem. I keep asking myself, why does there seem to be such a great need to *rush* these new dancers? I feel that it boils down to a case of *ruin them by rushing them* or *maintain them by motivating them.*

One concept of leadership is that a leader should be nothing more than a servant of his dancers. In turn, this is saying callers must give the dancers what they want and the way they want it. It sounds logical but, unfortunately, many very opinionated dancers are in complete disagreement with each other. Often, a small but very vocal minority composed, as a rule, of the most eager and active (though not necessarily the best) dancers succeed in dictating policy under the "servant creed" of leadership. This is where a strong caller/instructor has to exert his full leadership capacities to give proper direction in an effective way.

When they join a club, newcomers are understandably apprehensive at first. They have that insecure feeling that they'll make a mistake and be embarrassed, and they're con-



Bob VanAntwerp
Chairman—Callerlab

BOB VAN ANTWERP, one of the founders of Callerlab—the International Association of Square Dance Callers, has been teaching square dancers for more than 30 years. During that time he also served as Director of the Long Beach Department of Recreation, one of the largest and most effective in the country. Because of his extensive leadership background, overall experience and knowledge of working with people, Bob's words on the subject of indoctrinating and retaining new dancers are especially meaningful.

cerned whether or not they can remember all they've been taught. All of this tends to create pressure, and too much pressure makes the dancers wonder what they're doing here and if they *really* need this *fun* activity?

Group Individuality

As a caller/instructor I discovered long ago that no two classes are exactly alike. Although they may seem similar in a number of respects, they should not be compared, the one to the other, nor should we expect any two classes to be equal in the learning process. Each class has its own group personality. The rate of speed with which it accepts and properly executes the Basic and Mainstream dance movements varies from one class to the next. Some student dancers may be able to handle the material and move through the instruction period smoothly and effortlessly, while others need additional floor time, greater patience on the part of their instructor, more repetition of instruction and nurturing in order to gain confidence.

And, on top of that, each caller/instructor is different and the instruction of one teacher, whether adequate or not, cannot or should not be compared to another.

I am, at times, appalled with what some caller/instructors think they can teach in 15 or 25 weeks of instruction and then expect their new dancers to "hack it" at a club dance composed of members who have danced considerably longer than they. Or worse, some callers send the new dancers to a festival or jamboree and tell them they can handle it—"just go and try." Nothing can break down a new dancer's confidence more quickly.

Put Your Dancers First

Let us be realistic. Let us give our new dancers the time in class they need to be thoroughly indoctrinated. Let us help them gain the confidence they need in order to be good and efficient dancers. Let us encourage them to dress properly, to dance with correct styling and smoothness and let us not overlook the importance of congenial fellowship. Our dancers should feel confident in knowing where they are going and they should feel secure in the knowledge that the teaching and direction we have given them has been fundamentally sound in all its many aspects.

I do not pretend to be an all-knowing, never-erring individual in possession of all the answers but it's very evident that the ranks of new dancers are not swelling as they should. I have to believe that a prime reason for this is the quality of teaching we are, or are not, providing. Callerlab has established teaching guidelines prepared by some of the greatest minds in square dancing and I, for one, am following them with success.

As caller/instructors, have we honestly evaluated what happens to each participant during dance instruction? We cry out that we need more time but is this enough? Do we evaluate our own individual performance as a teacher?

An Evaluation

Who is regulating the timetable for the classes? Are you? Having accepted the role of teacher, are you adequately accepting the responsibility as leader? We, as callers, seek professional status. Perhaps we need to face an honest evaluation of our proficiency as square dance instructors *and* leaders. Sometimes I get the feeling that new dancer classes and their instructors are like ships without rudders. They don't appear to know where they are going and no one seems to be controlling the direction they are steering. Weak instructors may be afraid to evaluate their own accomplishments and that is usually because

they think that such evaluation is a criticism of their teaching ability. On the contrary, a good, healthy self-evaluation is a helpful tool by means of which a caller can progress in his or her search for excellence.

Who's major concern is the survival of the class and the direction the dancers should be taking? Naturally, the club members, if they have recruited the new class members and are waiting in the wings to welcome them into the club, are vitally interested. However, the responsibility falls upon the shoulders of the leader/caller/instructor to move the class successfully through their lessons. This responsibility has to be accepted by the callers, and their success depends to a large percent on the *complete support* of the club members and their dancer leaders. An ongoing liason between the sponsoring club and the instructor is all-important if the new dancers are to receive lasting recreational enjoyment.

We cannot afford to crowd new dancers or to move them along too quickly. Let them feel the satisfaction of moving smoothly to the music as they follow the calls.

A Proven Activity

I can't imagine anyone telling a person who sails a boat or likes bowling or loves to ballroom dance that square dancing is better. It must be proven that square dancing is an activity someone will like. However, once a decision has been made to try square dancing and a person has joined a class, it's up to the caller/teacher to convince him that he made the right decision.

Leadership Awareness

Leadership awareness is important to me in the field of square dance instruction. This quality requires an appreciation of each individual dancer. It includes a willingness to serve on the part of the caller. It means a love for the class in a broad, impersonal sense and requires untiring patience each step along the way. It means that I and each caller/teacher must possess a thorough knowledge of what to teach, how to teach and get along with others.

A Few Guidelines for the Caller

Here are a few suggestions for dancers entering the field of square dance calling and teaching. These points may seem old-fashioned, overused or redundant but they have worked for me and I hope they will assist new caller/instructors in becoming more successful:

- Be sure that you are ready, mentally and educationally (in a square dance sense), to enter the field of professional calling and teaching.
- Take into consideration the worth and dignity of every human being.
- Be determined to gain an understanding of the interests and needs of your pupils.
- Realize and understand the job that has to be accomplished and the approach you must take and maintain to accomplish this job.
- Possess (or develop) a sense of humor that is sincere and not false or overdone.
- Possess a dedicated desire to serve the activity and be ready to face pitfalls along the way.
- Be concerned with the growth and development of your class members.
- Maintain a sympathetic attitude toward class members in their class shortcomings and respect their opinions.
- Determine your goals and don't be swayed from your intent.
- Believe in square dancing for the wholesome activity it is and have enthusiasm for the activity as a whole.
- Develop a pleasing and friendly personality.
- Possess the ability to organize and work to improve it with experience.
- Gear your energy so that it may be directed in a positive manner.
- Develop the ability to get along under pressure.
- Maintain good physical and mental health.
- Be absolutely sure you know *what* you are teaching in all phases of the square dance activity.
- Last, but certainly not least, have the patience of a saint.

☆☆☆

With these ingredients, I can only see a flourishing of better new dancer classes. The treatment we apply locally, nationally or internationally, will help the caller/ instructor, the clubs and the entire square dance movement. *Bob Van Antwerp*

We must *never* forget the individual out there on the dance floor who is trying to learn. There is a definite sensitivity that must work between the instructor and each member of the class. It's like a two-way radio with the dancer and the caller sending and receiving messages to and from each other. Hopefully, it tells the instructor when to be sympathetic and slow down a bit. Like a traffic light, the message signals when to be cautious, when to stop and when to go. It enables the teacher to sense the mood of the dancers. It tips the caller off as to when and where assistance is needed and when special attention is required. It is the art of thinking of *all* the class members and not just a few. There is a great need for caller/instructors who possess this attribute of awareness.

Genuine Interest

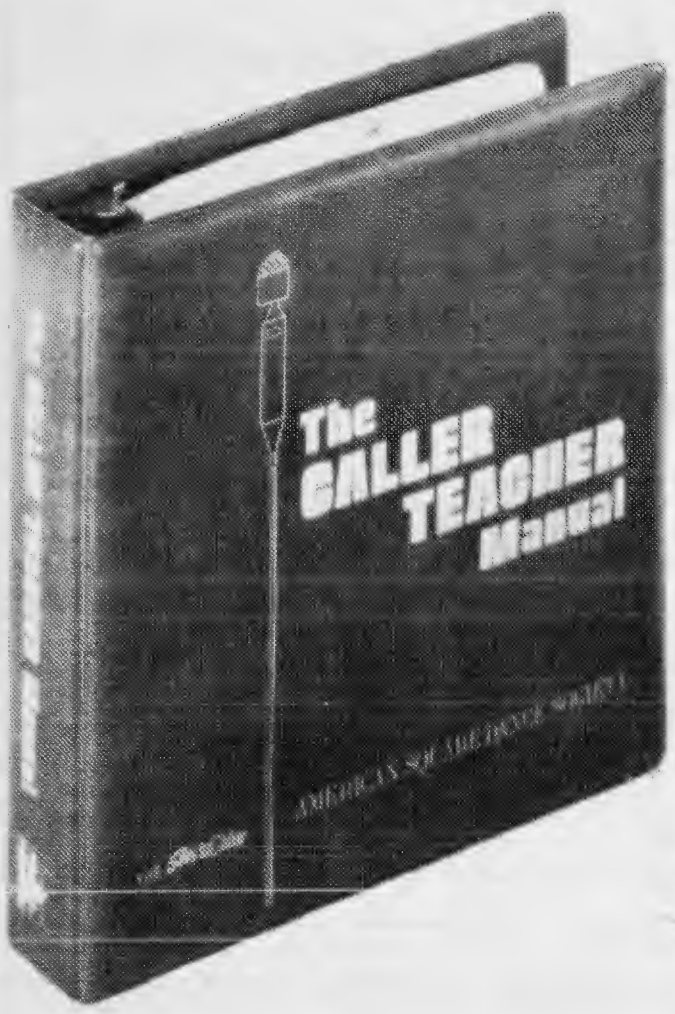
In the broad impersonal sense, the love an instructor must have for all dancers has to be genuine, even though it is not always expressed in words or demonstrated openly. Caller/instructors must have a profound interest in their class members. In the beginning, I try to learn the first names of each class member so that by the third or fourth dance night I will be able to call them by name and not just refer to "the man in the gray slacks" or "that lady in the green dress."

When possible, try to learn something of the dancers' other interests and hobbies. Talk with them during breaks and find out what stumbling blocks they may be encountering in class so that you will be able to assist them (and the other class members) by correcting the problems. Above all, let them know that you are sincerely interested in them. Consider each person to be much more than just another body that showed up for class or just another dollar in the till.

Leadership Capacity

As good leaders, caller/instructors must show an eagerness to serve the dancers. Square dance class differs from the office, school classroom, or industrial plant because no one is forced to attend. Square dance halls can be filled to capacity or be very empty. This often depends on the degree of leadership offered by the caller/instructor and the support he or she receives from the sponsoring group.

And, one last point, there is absolutely no place in square dancing for the caller/ instructor who lacks enthusiasm, the teacher who makes only a half-hearted effort to prepare, shows laziness in the instructional process or comes across as an egotistical "know-it-all." The square dance activity is a strange phenomenon. To my knowledge, there is no other field where an individual can progress so quickly from novice to professional, to expert, to a position of authority in such a short period of time. □ □ □



Teaching is an Art

The responsibility of bringing a newcomer into the activity is a significant one. Those who teach, discover that often they have but one opportunity to "sell" a newcomer on the fun and joy of dancing. Once a person starts and then drops out for almost any reason, there's little hope of ever gaining that person back—consequently, the task of teaching should *not* be taken lightly. The fact that a person enjoys square dancing is not a sufficient credential to ensure readiness to teach a class. Even the most accomplished caller who can spellbind a hall full of dancers is not, because of this talent alone, necessarily qualified to take non-dancers and gently and gradually usher them through the Basics.

With this in mind the editors of SQUARE DANCING Magazine have prepared the ultimate text, The Caller/ Teacher Manual. Nothing is taken for granted in this 320-page, illustrated looseleaf volume. It's complete, it's great and it's essentially all you'll need to get started in the field of teaching others to dance. For ordering details, please see page 109.

PUBLIC OPINION POLL

This is the third in a series of studies made on responses to last year's Legacy Questionnaire. From the 5,481 returns, here is more public opinion.

THIS MONTH hundreds of callers and their partners will meet in Chicago for the annual Callerlab Convention. This professional body will be discussing everything from classes to styling, ethics to accreditation and of course, the programs, Basic through Challenge. So important is this face-to-face gathering of leaders from all parts of the world, that Callerlab deems it a requirement for a caller to personally attend a Convention before he or she may join. In order to continue membership, the individual must attend at least one out of every three Conventions. For those living outside of North America, this is extended to one Convention out of six.

Reach More Callers

Why is all of this so important? Because the face of square dancing continues to change. Although some challenges and problems in existence for years are closer to solutions, to be effective, these solutions need to be reached by as many callers as possible.

Convention themes often underscore the importance of how the caller feels for the activity, generally, and *for the dancer*. Decisions regarding various programs, caller ethics and the determination of callers for continued improvement, have a common goal — the greater involvement and enjoyment of the individual dancer.

With this in mind, it's important the callers sense what it is that concerns the dancers. Subjects such as heavy dropoffs, finding places to dance, and providing a choice of programs are all top priorities on Convention agendas. When an opportunity arises for those of you who are dancers to speak up — do so. Let your callers know what concerns *you*.

We refer again to the Legacy questionnaire this past year and point out some of the areas of dancer concern. Staff editorial comments are indented. The balance is quoted directly from the questionnaires. Ellipses separate each dancer's quotes.

If you recognize some of your concerns, or if you have others, advise your caller. And *callers*, take note of what the dancers are saying. These messages are important for they affect the activity as it is today and also the way it can be in the future.

> It's a shame to think of dancers being ushered into an activity that can be one of the most friendly in the world, only to discover that there are divisions. Individuals responding to the questionnaire expressed many reasons for concern.

To combine the Plus One and Plus Two levels was a mistake. This is too much for the occasional dancer to remember. The dancer just wants a little change and doesn't want to lose old friends because of dancing at a higher level . . . Something should be said for the oldtimers who really want to work at the *sport*. I would like to offer some defense for the Advanced dancers. We have worked hard to get where we are, enjoy to the fullest the challenge of dancing and the sense of accomplishment. We have invested a lot of time and money in this effort and feel we should be able to go to a dance advertised as Plus or better without being expected to spend the evening trying to help couples do calls they can't do (and probably haven't been taught) and *standing* far more than dancing. If we want to square dance, then it's up to us to learn it for ourselves, not go once a month after we have completed class and expect others to get us through it

somehow, just because we are "friendly." I believe much of the blame for this attitude can be laid right at the callers' doorstep. The term for classes gets shorter and shorter and students are led to believe that all they have to do is to go to these dances and there will be plenty of people to help them . . . We are frustrated. We wish people would dance the level advertised whether it be a club dance or a convention. If you can't dance it, *stay off the floor*. If, as a caller, you're hired to call at a certain level, *call it!*

> There was a time when the labeling of dances differed from one area to another. There were fun level dances, club level dances, easy dances and challenge dances, but they simply weren't the same everywhere. The programs established by Callerlab are well defined but perhaps in the process of having them understood, there was some confusion. Something that is overlooked all too often is the frequency quotient. Some people have the time to dance more than others. Disregard of the frequency quotient and a lack of ample dances for the various programs, particularly Basic through Mainstream, show up in many responses.

Some of the high level dancers forget they, too, were beginners at one time. This creates a friction between them and the other dancers who are not at their level of dancing . . . To prospective square dancers, the picture is painted as an evening of fun and relaxation. After completion of the prescribed course of lessons, we find this is *not* the truth. Each year, more emphasis is being placed on Advanced and Challenge levels of dancing. To maintain our ability to cope with the many new calls, it is necessary for us to dance several times each week with numerous callers and to attend a local workshop when it is given. Many couples are not able to do this. As a result, when they attend dances and are not able to do the numerous calls, they are discouraged and drop out from the square dance group . . . The pressure toward higher dance levels has caused the high dropout. Why not have Basic or Mainstream dances for people who can't attend as regularly as others? Many people with children are not able to go regularly but when they do go to dance, they would like to have a good time — not go into a school atmosphere or be embarrassed . . . There is a need for Mainstream clubs for those who just want to have fun and relax and enjoy dancing without needing too much concentration on hard movement . . . We do not believe in *pushing* others to any other level than they are in (and *I hate* that word, "level!").

> The word *level* does seem to indicate a separation. In 1983, Callerlab members changed the word *level* to *program*. Today, they refer to the Basic program, Mainstream program, etc. When there are problems, it's not unnatural to begin placing blame here or there. We must realize that the activity varies from one community to the next. Some centers of square dancing have several hundred clubs, while in small communities, there may be only one. This needs to be taken into consideration when studying any of these comments. Through necessity, all the quotes have been grouped together, but you can readily grasp the concerns in general. The caller, because of his position, does come in for a few barbs.

Sometimes Mainstream may get boring because callers get into a rut or the calls themselves become repetitive so the dancers might try a higher level for variety . . . Level of dancing is very hard to maintain. People rush to learn the next higher level when they have not yet mastered the one they are at. Callers are particularly responsible. Their calling is too predictable. The variations are endless in Mainstream but callers call the same patterns. To get variation, they can call more Basics instead of

pattern variations . . . It seems as though levels for square dancing become the main topic of conversation. People who dance as much as we do look for more of a challenge. I love my Mainstream club and also dance A-1 and A-2, which I enjoy, but when our callers do their *homework*, Mainstream dancing is as much fun and challenge as A-1 and A-2. I believe if callers do their homework, club attendance would be up and there wouldn't be the need of higher levels.

More of the responses seem to put the bulk of the criticism on the *system* rather than on individuals, knowing full well perhaps it will take the individuals, the callers, to help turn things around.

All dancers are on the same level up through Mainstream. At this point the road they travel divides with some staying, by choice, at Mainstream while the rest may branch out to go on with Advanced and Challenge. I have only heard of a few dancers who have accomplished both levels. It "bugs" me to be constantly hounded to go on with higher levels of square dancing . . . I feel we need a club or group in our area that dances just Mainstream. We would get a lot of our dropouts back . . . We wish there was a place in the world of square dancing for those who want to perfect Mainstream dances and just enjoy it before starting more lessons.

The majority of those who responded to the 1983 Legacy questionnaire were dancers hoping their concerns might be noted and shared by those in a position to make changes if necessary. Too many surveys ended with "I know I'm only a small voice in the wilderness but I wish somebody would listen to me." One plaintive response was signed "Lost in the shuffle." Let's take a look at what some of the four to five thousand dancers polled think about the present system of levels or programs and some of the suggested solutions.

There are too many Basics. When you work hard to get a class started and are successful in getting 150 to 200 out, then end up with three squares for graduation and less than one square into the club, something is wrong . . . We feel that square dancing is too complicated and this discourages beginners. Square dancing *needs* beginners! Without them, square dancing will die out.

Many responses relate the feeling that the theory behind the various programs is fine, but in the practical sense, is it working?

When we graduated from Mainstream lessons we found square dancing fun and had self-confidence. But with only one club in our area dancing at Mainstream, we are limited to dancing only twice a month . . . There are very few places to dance at Mainstream . . . There should be dances at all levels with no pressure on people to move to higher levels . . . It would be nice to have more Mainstream activities in our area for new class graduates who do not want to go immediately into Plus . . . We graduated from Mainstream in May and found only one club in the area dancing at Mainstream. We felt forced to take Plus lessons in the summer . . . Would like to find somewhere where Mainstream is danced without constant Plus figures being thrown in. We don't have time for more advanced levels . . . In our areas, there are about 16 clubs. Fewer than five could be considered Mainstream. Not too many dance the complete Plus list but you always hear "load the boat, relay the deucey and tea cup chain." Yet the dancers cannot do slide thru from a sashay position or similar moves.

We need more Mainstream clubs so we are not forced to teach dancers Plus moves before allowing them to get out and dance with other clubs.

▒ The need for a choice of places to dance — which, of course, depends on the frequency desired — kept cropping up again and again.

I think there is too much emphasis on levels of dancing. Years ago there wasn't anything like Mainstream or Plus and it was much more fun dancing. Just good old *club level* . . . The levels of dancing are the worst possible thing that could have monopolized square dancing. You hear over and over "I took up square dancing for fun and now it's *learn, learn, learn,* until even the old familiar things are so gummed up with arky or all position dancing that it spoils the fun we used to enjoy." . . . I have heard so many people say they feel they have to go all the time or they don't know all the new moves, as they teach something new almost every dance or at least a couple of new moves a month. They feel they can't miss two or three months and be able to come back and not mess everyone up . . . We, as a group, now admit that each dance is an effort and each dance means a discussion on whether or not to drop out.

▒ "How long are we going to last?" is a recurring question. Some of the basic reasons for people coming into the activity in the first place have been lost. We promised them fun. We promised them friendliness. The following opinion samples suggest the use of various programs or levels, particularly when the complete spectrum is not available to them, is of major concern.

The concept of levels of dancing has created a monster. Workshopping at levels is a necessary evil. The snobbishness which follows is predictable and destructive . . . We notice that more and more people are getting angry if they get a couple in their square that lets it break down. Heavens, the couple or person feels bad enough without the rest of the square looking like they're ready to walk off the floor . . . New dancers feel that they do not wish to get sharp remarks, dagger eyes, stares, etc., therefore, feel much at their ease by just going to club level dancing. After all, isn't square dancing for fun, meeting new people, enjoying the evening? People want to go back to dancing because they enjoy themselves. Isn't that the whole idea of square dancing?

▒ Apparently, that's what we tell new recruits. This seems to be hitting fairly close to the heart of the problem.

My husband and I are relatively new dancers. We enjoy square dancing and feel it took sheer "guts" for us to continue with it after getting finished with the Basic 68. We were not aware that we would still need Plus lessons in order to dance at club level. In addition, more experienced dancers avoided us like the plague because they did not want a breakdown in their set . . . Most of our concern lies with the problem between Mainstream, Plus, Advanced and Challenge dancing. We are now enjoying Challenge and our main problem at this point is having to either hide the fact that we are Advanced dancers or at the least never dare bring it up during any conversations. This is especially true while in the company of our closer dancing friends who have not chosen to take more lessons for whatever the reason. This makes our times with them strained . . . Many friendships are being broken because of the constant pressure by the caller and club members who attend workshops to improve their level of dancing. Unfortunately, we do not have the time and desire to dance two or three or more times a week . . . □ □ □

The Spirit in a Square

A TRUE STORY

by Casper Behr, Westminster, Maryland

IT WAS OPENING NIGHT for our square dance club beginners class. My wife and I were angels and as we watched the squares form for the first time, we noticed one couple (whom we will refer to as Joe and Mary) heading for our square. They appeared to be in their middle fifties and seemed to be very nervous. Mary held on to Joe, as if to give him courage. My wife and I greeted them by name. (Those quickly-made name badges given new class members sure help break the tension.)

As the squares formed and I looked around, I saw there were angels in every square. "A good start," my wife said, seeing my grin. The caller gave the new class a nice greeting, telling them they would really be square dancing this evening.

At the end of the first tip, we could see that Joe and Mary were special. They tried hard but didn't seem to be getting a thing. They went over and sat by themselves. We followed and asked if they would like a cup of coffee. We introduced them to another couple from our club who were also helping out as angels. While we sipped coffee, Joe said, "We like this but I doubt if Mary and I will be able to cut it."

However, they got up for the second tip. We talked to a couple of strong dancers from our club and asked them to join our square. That time the square made it through the tip without too much trouble although it was easy to see that Joe and Mary needed more help than we seemed able to give. During the next intermission I could see my wife was planning to make them her special couple. The more confused Joe and Mary seemed to get, the more confidence my wife poured out to them.

We really had to encourage them to get up for the next tip but by the end of the evening they had started to relax a little.

As the evening came to a close, we talked Joe and Mary into going to the neighborhood coffee shop with us and some of the other club members. They did but remained quiet most of the time. The club members reminisced about their first night at a square dance class and the problems each of them had experienced. We told Joe and Mary we would pick them up the following week for the next class session and they said, "Maybe, we'll come."

They did come and the class continued. Joe and Mary had many doubts about their square dancing but the angels never stopped helping.

Finally, after 30 weeks, came graduation. I don't know who were the more excited people: Joe and Mary or my wife and I?

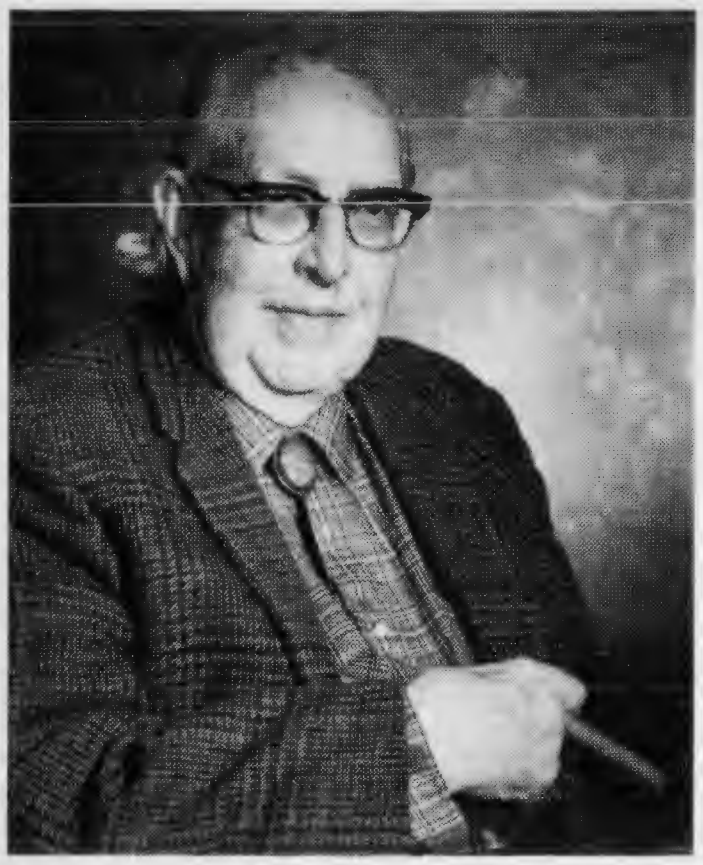
They signed up for the summer workshop and in the fall when the new class started, Joe and Mary gave the club a wonderful gift. They talked their three daughters and their husbands into joining.

Now, another year has passed and the entire family is enjoying square dancing together. Joe still stays very close to Mary, for, you see, Mary is legally blind.

P.S. They have enrolled in a round dance class and are doing great!

THE SIOASDS SCHOLARSHIP PROGRAM

Over the years, since this annual project was inaugurated, aspiring callers have received grants from The Sets In Order American Square Dance Society that offset a portion or take care of all expenses involved in attending a caller's school. To date, we have received a considerable number of letters from applicants seeking the 1984 Scholarship grants. An announcement of the winners will be made in the pages of next month's issue of SQUARE DANCING.



Ralph Page

35 YEARS OF Northern Junket



a salute to the editor Ralph Page

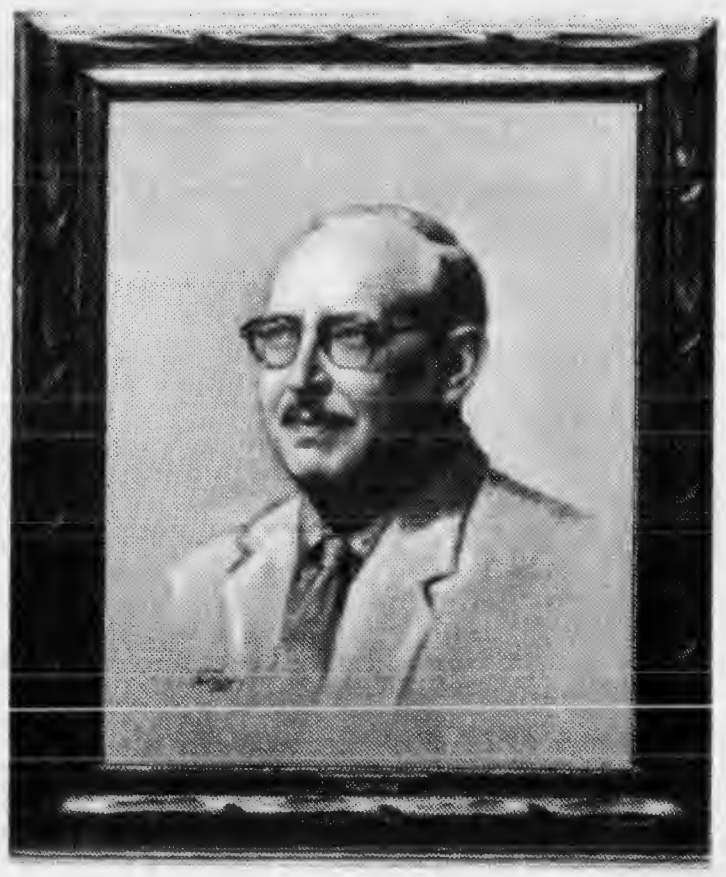
A LEGEND in his own time—that's a distinction afforded a few individuals who not only accomplish much in a lifetime but live to see the results of their endeavors. Ralph Page, Keene, New Hampshire, is one of these rare birds. An introvert and a true died-in-the-wool New Englander, Ralph is, and seemingly always has been, our strongest living proponent of traditional American dancing.

Just in case that word "traditional" causes you to stumble somewhat, stop and consider that Ralph Page has not only introduced hundreds of North Americans to their traditional quadrilles, contras and couple dances but has taken the American tradition to such places as Japan and Great Britain. Although it has been said that Ralph probably did a balance step and a buck-and-wing before he could walk, he first hit the limelight in the mid-1930's when he and Beth Tolman came out with their phenomenal *Country Dance Book*.

Coming on the scene in the same decade as Lloyd Shaw's *Cowboy Dances*, Ralph, together with Beth Tolman, described the traditional New England style of dancing, while Shaw's book introduced us to the cowboy dances of the great American West.

Recently the *Country Dance Book* was updated and reissued in paperback and more recently, Ralph produced another book, under the auspices of the Lloyd Shaw Foundation, *Heritage Dances of Early America*, which contains choice parts of many of today's contras.

However, the prime reason for spotlighting Ralph this month is to introduce you to his almost monthly homespun publication, *Northern Junket*. Since the first issue, 35 years ago, the *Junket* has been a reference piece, not only for traditionalists in the field of dance, but for those who savor the treasuries of American folklore you'll find buried in its pages. One month you'll find an in-depth background article on a particular contra or qua-

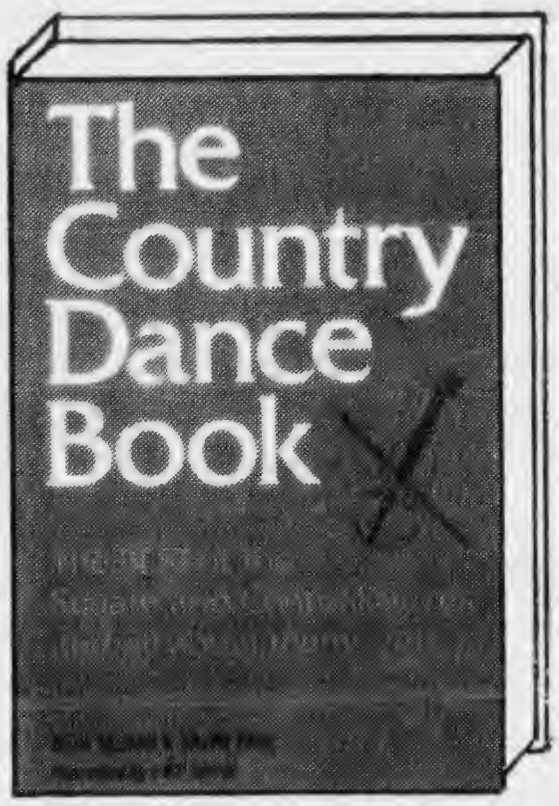


Hall of Fame Portrait

drille. The next may include a fascinating section on how to put up preserves, sewing a quilt or a special event of early American history.

Ralph is indeed a historian. No, he's more than that. He seems to embody the feelings of our ancestors in the New England corner of our land with a sensitivity to the strength and folklore of all that has been happening in America for the past several hundred years. And it all comes together in *Northern Junket*.

Ralph has been honored many times over by the historical societies in his area, by Callerlab with the Milestone Award and by the American Square Dance Society in its Hall of Fame. Ralph has been around a long time and so has *Northern Junket* and on this, the magazine's 35th anniversary, we wish them well and trust that both of them will be around a lot longer. (If you're interested in learning more about *Northern Junket*, Ralph's address is: 117 Washington Street, Keene, New Hampshire 03431.)



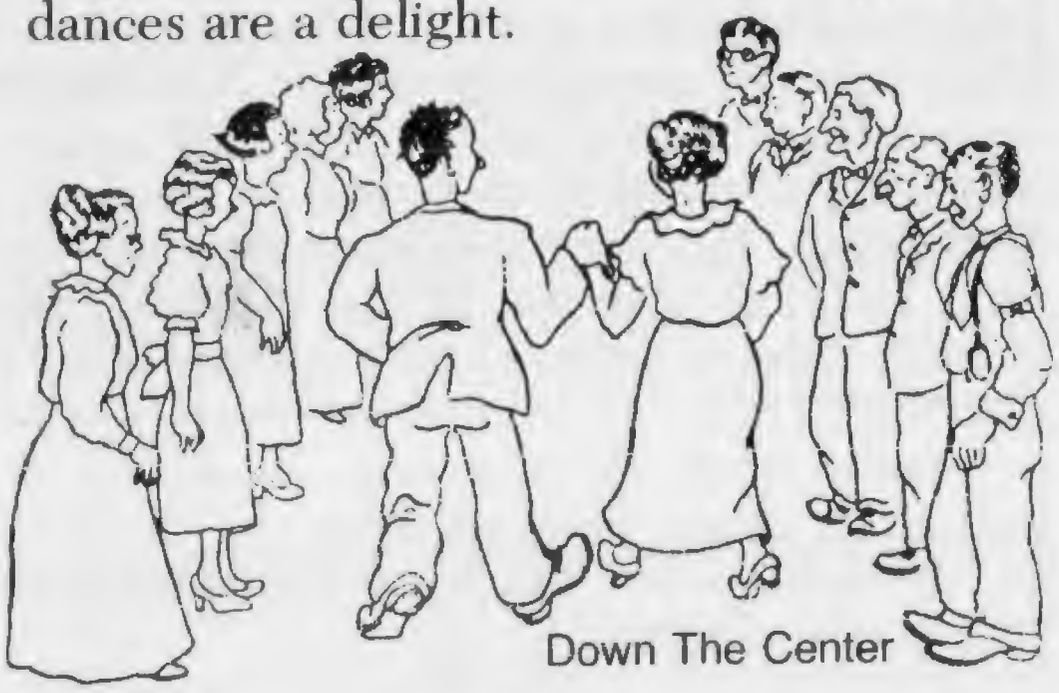
The Country Dance Book

by Beth Tolman & Ralph Page
Revised Edition, published by
The Stephen Greene Press, 1976



Ladies Grand Chain

AS MUCH A DOWN EAST collection of folk tales as it is a compendium of contras, quadrilles and early couple dances, the *Country Dance Book* is a delight to read. Published originally in 1937 by the Country Man Press, Inc., the volume was reprinted and slightly updated in 1976 by the Stephen Greene Press. Authors, Beth Tolman and Ralph Page, managed to not only capture the spirit of dancing but to record its purpose and the part it played as our nation grew. Slight differences in writeups from the thirties to the eighties may, in some cases, take some study, but the dances are a delight.



Down The Center

Here's one example:

SOLDIER'S JOY

Dancers form in a circle around the hall as for Sicilian Circle: two couples in a set facing each other.

All forward and back	**4 bars**
Forward again and turn the opposite	**4 bars**
All balance and turn partner	**8 bars**
Ladies chain	**8 bars**
Forward and back, pass on to the next	**8 bars**

Repeat as long as desired, preferably stopping before any of the dancers faint or a fiddler's arm drops off.

As though the accounts of New England life and the dances themselves were not enough, the illustrations by F.W.P. Tolman add color and fun to the volume. If you are able to obtain a copy of the original 1937 version or, barring that, one of the paperback 1976 editions, you're in for some fun reading.

RECORD TALK

The Music We Dance To . . .

L.P.T.D.B.I.S.D.

The record companies and the records they release each month have a definite influence on How We Dance.

WE MIGHT VERY WELL have overlooked this subject if it hadn't been for some conversations we've overheard recently and a couple of letters we received.

Charlie Baldwin, that newly-married, displaced New Englander and former illustrious editor of the *New England Caller*, wrote to tell us that he and his bride, Grace, have once again taken up square dancing. Charlie even indicated that he's doing some calling down in their new home area of Lake Placid, Florida. But the comment we wanted to pass along from Charlie's letter has to do with the dancing and the music. He says, "My only fault to find is the use of music. The phrasing is ignored completely. For instance, the grand square, grand right and left, ladies chain, etc., just ignore the music completely."

We might have overlooked that part of the letter and just blamed it on poor dancer-training or poor calling if it hadn't been for a few comments from other sources. They went something like this: "It's getting tougher and tougher to move to the music these days. So many of the tunes we dance to just don't seem to have any character. They don't seem to fit square dancing and even when the caller allows us the time to move to the music we find precious little music to move to."

About then, we received this letter from Ray and Elizabeth Jensen in the Los Angeles area. "For more than 20 years we have enjoyed square dancing and we intend to enjoy it for many more years. We have more or less successfully kept pace with the seemingly endless stream of new figures and variations of old ones, most of which have added to the fun. However, in one respect we, and many of our friends, feel square dancing has deteriorated—namely, the music used by the callers. The 'music' for many hash calls has degenerated essentially to the sound of a tom-tom. We wonder whatever happened to the melodic strains of 'Billy in the Low Ground,' 'Up Jumped the Devil,' 'Boil the Cabbage Down' and similar toe-tapping hoedowns which contributed to the American Old West aura of square dancing. Callers now use records that are, at best, nondescript—no tune and no identifiable beat." And then they concluded: "Let's not lose the dancing part of square dancing. Let us have music that makes us want to move to the music. Otherwise, new square dancers will never know *the real joy of dancing.*"

These are just two examples of public opinion on this one subject. Could it be that those who select the tunes and record the music seldom, if ever, dance to what they record? We remember the big band years and how folks used to gather around the orchestra and *listen* but not necessarily dance. The bands were a show in themselves. But with square dancing the music is designed to dance to. Sometimes, far more important than the figures and the patterns of the dance is the smooth cadence set to a lovely melody. *That's dancing!*

Maybe what we're saying should be directed to those who produce the records: L.P.T.D.B.I.S.D. "Let's put the dance back into square dancing."

ROUNDANCER MODULE

The PROFESSIONAL Round Dance Teacher
Part II

by Eddie and Audrey Palmquist, El Toro, California

THIS MONTH, we again feature excerpts from Step by Step, Palmquist Style, a teaching manual for a basic round dance course. Part II contains more on elevating the standards, ethics and ideals of those engaged in round dance instruction:

How can we elevate *ethics?* By assessing our own ethics and guarding against unethical practices: (i) Refrain from discussing in a derogatory way other teachers with either dancers or other teachers. (ii) Give each and every dance we teach a *fair chance*. If a dance is worthy of being taught, then we must give to it the same interest, thorough teaching and best dance performance that we can. Dancers react very strongly to a teacher's attitude - spoken or otherwise. If a dance has been chosen as ROM in your area, it is your responsibility to do the best teaching and dancing job on that dance that you can possible do, no matter what your personal preference is. (iii) Similarly give each *rhythm* a fair chance. This means we must become capable in each rhythm—two-step, waltz, cha cha, rhumba, tango, swing and International style *according to the amount that any one rhythm is used in the level at which we are teaching*. Whatever we dance, we should dance as accurately as we possibly can. (iv) When visiting another Club there are certain ethics to be followed: (a) You become a "dancer" and should act as one of the dancers attending that club. This means that you participate in the "teach" as a dancer. Out of courtesy to the club teacher you get up on the "teach" even though you may know the routine. Be sure that you don't put on an exhibition of your dancing, unless specifically requested to do an exhibition. Remain in the background, dancing with the dancers. Do not take the limelight away from the club teacher. Moreover, do not *help and instruct dancers* at someone else's club (even if individual dancers ask you to) unless requested by the club teacher to do so.

Encourage and Further All Round Dance Activities: Whether these activities are of our own planning or others, it behooves us to promote them to the best of our ability by attendance, distribution of material or an announcement. Our dance activity as a whole will benefit. One of the best ways to promote and encourage round dancing is to become a member of and support your local Round Dance Teacher's Association. If there is not one, it might be well if the teachers in your area got together and organized an association for the benefit of all concerned.

A Round Dancer Teacher is a Leader, and so Must Understand Leadership: To lead is to guide or influence, not dictate. Leading is by example: (i) How we dress sets the example for how we expect the dancers to dress. (ii) Friendliness creates a relaxed, happy atmosphere. Spontaneous humor, such as laughing at your own mistakes, relaxes the dancers. However, remember you are a dance teacher, not a comedian. (iii) Cleanliness—be well groomed. Be sure to use breath purifiers and body deodorants. (iv) How we teach—be analytical of your teaching. If dancers are having trouble with a particular spot in the dance, analyze what they are doing wrong and how you can help them correct it. Maybe your approach has not been the best one. Make sure you are dancing the figures the way you are asking the dancers to. If the dancer hasn't learned, the teacher hasn't taught. Above all, never embarrass or belittle the dancer in any way.

Plan each evening thoroughly; know your material well; practice your presentation. Endeavor not to make mistakes. When you do, don't hesitate to admit your mistake. Don't put the blame on someone else, especially your partner. Taking the blame does not belittle you in the eyes of the dancers. Instead, we admire someone who is big enough to admit he is wrong—just so we don't make mistakes too often.

On a dance club night, prepare in advance. Don't get to the dance and ask the dancers what they want to dance. Dancers have come for a night out, and do not wish to make decisions. (v) How we dance—be analytical of your dancing. Accept constructive criticism.

A video recorder can be very helpful. If you have one, get someone to tape you while you are dancing. Check to see if your dancing exemplifies what you are teaching. Look for good posture at all times, smoothness in movement—no bouncing.

Are We Successful as Round Dance Teachers—Are we bringing more people into round dancing? Are our dance clubs holding up? If not, take a look at our approach. Are we teaching too fast? Are we teaching too much? Are we teaching thoroughly? For every eager beaver we lose for going too slow, we will lose several dancers if the pace is too fast. Once you lose dancers from pressing too hard, even though you change, it is most difficult to get them back. We stress this to help you avoid making the mistake of pressing too hard and having to learn the hard way. It is no credit to a teacher who boasts how fast he or she can teach a dance.

Above all—are we bringing *enjoyment* to the dancers? Is there a relaxed and friendly atmosphere? It is important to keep uppermost in our minds and in our attitude that this is recreation, and even though the dancers wish to learn, it is their night out. If your clubs are overflowing with happy dancers, your overall program must be good. If you have a hard time holding dancers, we suggest you seriously go over the things we have mentioned here. We feel sure you will find something is lacking either in your approach, your presentation or your program.

PAGING THE ROUND DANCERS



Leila Pennell and Lambert Knox, San Francisco, CA

THE MOTTO OF THIS COUPLE is "teaching is a team effort." They believe wholeheartedly that teaching duties are shared. When they aren't found advising people that "it takes two," Lambert is a real estate broker and Leila is a training coordinator at the Bank of America's credit card center in San Francisco. To give you an idea of the background of this talented duo, Lambert Knox was raised with the square dance activity. His parents began in the late 1940's and his father became a caller. George, his brother, is also a caller. Lambert began square dancing in 1966 and the teaching of rounds three years later. Leila Pennell has a background of 14 years in Free Flowing Movement Modern Dance training beginning at the age of three. She entered the square dance activity in 1974 and was introduced to rounds by her parents and by choreographers and teachers, Ken Croft and Elena DeZordo.

Lambert and Leila teamed their talents eight years ago. They teach three classes a week: easy, intermediate and advanced. They've been on staff at the University of Pacific Folk Dance Camp teaching rounds since 1975.

On top of a very busy round dance schedule, they share some outside hobbies of travel, sports, collecting records, movies from the 20's, 30's and 40's and an interest in Victorian houses. Lambert and Leila are attempting to start a library to preserve the square and round dance history for people to use. They share an equal dedication to making rounds fun and easy to learn as well as a valuable addition to square dancing. After all, rounds and squares do complement one another.

For those intrigued by this phase of the square dancing activity – here is more on . . .

Clogging Terminology
PART TWO

from Dewey and Bobbie Paul, Dayton, Ohio

HEEL AND TOE MOVEMENTS are combined to make the steps of clogging (see SQUARE DANCING Magazine, March 1984). These are movements which are used only once and are usually on the music count of and 1, and 2. Since a measure of music is usually four beats, eight basic movements would be required: four toe and four heel.

In clogging, the beat or rhythm of the dance is kept with the heel. Anytime the heel is sounded, the knee is flexed and then straightened, resulting in a characteristic up-and-down motion of the dancer's body. This is combined with a simultaneous forward-and-backward sliding motion, which can best be described as a shuffling motion.

To the clogging terminology listed last month, add the following supplemental terminology.

Hop: Any upward motion that causes both feet to lose contact with the floor. The click is produced when the foot comes back into contact with the floor. Landing can be made on the same foot that did the push off, or the hop can be used to change weight to the opposite foot, as the step demands.

Shuffle: A shorthand term applied to the combination drag-slide when repeated continuously. The slide movement always falls on the downbeat of the music. The shuffle motion is characteristic of advanced clogging.

Kicks: This is not a separate defined step, but is a show movement. The free leg is extended forward and up and may be used in an over-exaggerated brush movement or in combination with hop(s).

Jump: This term is often used in place of hop when it is desired that both feet leave the floor and a direction is taken, i.e., jump back, jump sideways, etc.

Leg Stretch: This is not a separate defined step but is a show movement. It is usually done with toe and/or touch with leg extended or stretched forward and/or backward, as opposed to bending the knee.

Swivel: Another styling movement which may appear as a guide. This could be a foot or body movement, done in a manner as to have the body swivel in a circular motion.

Heel Clicks: A popular movement which has been taken from tap dancing. This is done by clicking the two heel taps together about one foot off the floor. Naturally this is proceeded by a jump motion and it is usually done out to one side.

Directional: These are body movements which give styling to clogging, i.e., side (right or left movements), behind (cross leg in back of), turn (circle left or right), etc. Routine cue sheets may contain a list of styling directions, required or optional.

Mountain Figures: These are traditional movements done in groups, arranged in a square or circle. These movements have been given names and this type of dancing can be done to the cueing of a caller.

Precision: The name given to routines in which the dancers work as a unit, all dancing the same steps and movements together. (Usually done in the mountain figures.)

Freestyle: A term which indicates the dancers are clogging as individuals, each doing whatever step or combination of steps a dancer chooses, and changing at will.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

THIS MONTH WILL FEATURE a combination of equivalents and getout modules. At this point, the term "getout" refers to any combination of calls that moves the dancer from a known setup back to a static square (ZS). Even sight callers are advised to resolve the set back to a zero line or a zero box and then use their favorite getouts. I've often wondered how the term came about and like everyone else I have my theory. Back in the early days all the dance routines were written out from start to finish and memorized. Then some callers started using a piece from one dance and a piece from another and hash calling became popular. I have speculated that somewhere along this process the callers looked at the positions of the dancers at the end of a set of hash calls and said, "How do I *get out* of this?" If anyone else has a better explanation I would like to hear it.

Something else you will notice about getouts is the fact that most of them end with a left allemande or a right and left grand. The author usually assumes that once the dancers have reached these two points that you can get them the rest of the way back to the static square. As usual this column will stick to getouts that start from a zero box (ZB) or a zero line (ZL) just to keep things simple.

The getouts featured this month are special. They all come under the category that I call ZBZL getouts. They all work from both a zero box (ZB) and a zero line (ZL). The whole thing started when someone pointed out that a star thru . . . square thru three quarters . . . left allemande works as a getout from both a zero box and a zero line. All you have to do is substitute equivalents for the star thru and/or the square thru three quarters and you can come up with several easily memorized getouts.

STAR THRU	SQUARE THRU THREE QUARTERS
Box the gnat **Change girls**	**Right and left thru** **Pass thru**
Right and left thru **Flutterwheel** **Sweep one quarter**	**Swing thru** **Girls trade** **Turn thru**
Curlique **Scoot back** **Men run**	**Swing thru** **Recycle** **Turn thru**
Spin the top **Men run** **Wheel and deal** **Right and left thru**	**Swing thru** **Girls fold** **Peel off** **Veer right**
Dixie style to an ocean wave **Men cross fold**	**Star thru** **Pass thru** **Partner tag**

If you want to carry the idea a bit further, an equivalent for square thru three quarters is right and left thru . . . pass thru. Using these two basics plus the star thru, we can come up with two getout modules.

Star thru . . . right and left thru
. . . pass thru . . . left allemande.

Right and left thru . . . star thru
. . . pass thru . . . left allemande.

By substituting equivalents for any combination of the three you can come up with a very large number of getouts that work from either a zero box or a zero line.

R AND L THRU	PASS THRU
Veer left **Wheel and deal**	**Box the gnat** **Turn thru**
Two ladies chain **Flutterwheel**	**Right and left thru with a full turn**
Two ladies chain **Partner trade**	**Square thru five hands**

There are many other equivalents that will work just as well as those listed above. If you are going to write modules of your own, be sure that the hand and body flow between the equivalents is smooth. Also be sure that the square dance terms used are compatible with both a zero line and a zero box.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

WHEN CALLERS OR DANCERS get together these days, one subject is sure to come in for some heavy conversation: the validity or desirability of the Callerlab Quarterly Selection Program(s). When the QS program was first inaugurated, callers recognized the desirability, even necessity, of having a mechanism for exploring new ideas for the enhancement of square dance choreography. They also sensed a need to limit the extent of the experimental process in order to focus results and to give dancers throughout the country some mobility even in the experimental portion of the dance program. Thus, the idea evolved to select one or two calls for evaluation (world-wide) at quarterly intervals.

It was the intent that the calls in this program be treated as experimentals. They were for widespread evaluation to determine their popularity for consideration of being incorporated into the accepted square dance repertoire. This idea made sense. There was no expectation that the process was to create a de facto additional level.

An Additional Level

As it has turned out, however, an additional level has resulted. Discussions these days center around the questions, "In light of the de facto new level created by the QS program, is the program accomplishing what was intended or what is now appropriate?" It seems clear to me that most people now feel that the answer to both questions is no! Is there a valid purpose for a QS program today? If so, what is that purpose? It is my view that the square dance community must retain the ability to change or modify our program to keep abreast of changing times. I know of no area of social interaction that does not change with time. The question of whether the new is better in some sense than the old is truly not important. Things change. Processes and procedures established to limit change turn out to be self-defeating. On the other hand, change merely for the sake of change is certainly not a desirable objective. A valid experimental program in square dance choreography should be clearly understood to be just that—experimental! This means that it should not be expected of, or imposed upon, everyone.

What dancers are most suited for or in need of an experimental program? For at least 25 years, callers have recognized the programming advantage of a new twist or angle for entertaining a group of dancers with a wide and varied background or experience. My view is that dancers at special events are most suited for exposure to experimental ideas. The advantages of this are clear: New ideas are clearly tied to the event; there is no implication of widespread significance; the programming feature of something different is preserved; no additional level is created because of the clearly local nature of the experiment.

Establish Guidelines

With this in mind then, it seems to me that if Callerlab is to have a QS/Experimental program, *the experimental aspect must be stressed.* In order to do this, several guidelines need to be established. First, there should be no structured experimental program associated with the Mainstream program. Second, QS/Experimental ideas should probably not be associated with any program. This would eliminate the likelihood of a new level creeping in simply because there would be no designated place to insert it. Third, there should be no carry over from one time period to another. Suggested experimentals should be simply identified on a periodic basis (perhaps even bi-monthly), but no carry over should be implied, encouraged, or structured. If an idea catches on, it will perpetuate itself through widespread use since there will be no restriction on its use. Fourth, there will be no expectation of prior knowledge of the idea by dancers (since the idea is experimental). Hence, whenever it is used, it will be presumed that it must be taught.

I advocate returning to a single Experimental program following these four guidelines. I also feel that the number of calls identified each time period should be determined by

some statistical means based on responses to a survey or poll of a group of callers interested in and involved in experimenting with new ideas at whatever level. This concept is somewhat different from that originally conceived—although perhaps not as much as it might appear at first glance.

To the extent that it is different, we must recognize that what was appropriate 10 years ago may not be so now. Furthermore, the very structured Callerlab program that we now enjoy—with provision for logical progression—allows more than enough material for repertoire enhancement by simply borrowing from the next higher level. Indeed, the ability to "experiment" with calls from the next higher level is reason enough in the minds of many to eliminate an additional experimental program altogether.

CONTRA CORNER

Where is my corner?

by Glen Nickerson, Kent, Washington

WHAT DANCER has not expressed that thought, either silently or aloud—perhaps even vehemently? Finding your corner can be an exercise in spatial relationships as a dance progresses, requiring the dancers to be aware of their relative positions at all times.

The May, 1983, issue of SQUARE DANCING featured the contra-dance, Here's To The Fiddler, by Tony Parkes, which requires each active dancer to go to that dancer's *own corner*. This means the active dancers must separate from each other and go in opposite directions to find their own corner—seemingly not a difficult requirement, but one that can result in momentary confusion and even hilarity as the dancers realize what happened. The same issue also featured a traditional dance movement called the do si do, but which is now termed the do paso.

The inclusion of Tony's dance and the do si do movement in the one issue reminded me of a contra-dance choreographed by a friend in England. His dance combines the do paso and the requirement for each dancer to go to his or her own corner. It is an interesting dance that requires some thought on the part of the dancers:

THE ARDENFOLK CONTRA
by John & Doreen Chapman
Stratford-on-Avon, England

Formation: Couple faces couple across longways sets.

Music: Any 32 bar smooth reel.

— — — —With the opposite couple, a right hand star

Each two facing couples form a four hand star. The star turns once around (8 beats).

— — — —With your corner, a left hand star

Each dancer comes out of the right hand star to go directly to one's own corner to form a four hand star with the corner and the adjacent facing couple. The star turns once around (8 beats). Note: End people do not have a corner in their line. They can do a two hand star with each other.

— — — — With your partner a left do sa do

After completing the standard do sa do, the same two dancers do a left shoulder do sa do, or seesaw (8 beats).

— — — —, — — Do paso
— — — —, — — — —

Each man turns his partner by the left, just far enough that the men can cross over to the other line (men passing back to back) and turn the opposite lady by the right. The men pass again in the center to return to their own lines and turn their partners by the left (16 beats).

— — — — On the diagonal, half promenade

As each man completes the do paso with his partner, he rolls in place into promenade position. Each couple then does a half promenade diagonally to the left, ending in the opposite line progressed one position and facing across the set (8 beats). Note: if there is no one with whom to do the half promenade—*stand still*—someone will end up across the set from you.

— — — — Straight across right and left thru

With the new opposite couple do a standard right and left thru straight across to end in the starting line, ready to begin the sequence again. The end couple who stood still during the half promenade will be in the opposite line after the right and left thru crossover has occurred (8 beats).

— — — —, — — (begin again)

As this dance is done in the couple face couple formation, an even number of couples is preferable. However, the dance can be done with an "odd" couple at the foot of the set

in the line to the prompter's right, ready to join in at the diagonal half promenade.

John uses a small orchestral group to provide the music for many of his dances. The group calls itself the Ardenfolk. The dance was dedicated to the group; hence the name of the dance. Once the spatial relationships of finding your corner and the progression are understood, this is an enjoyable dance. As Lannie McQuaide said so well in a recent Contra Corner, "Whoever said all contra dances were simple had never done this dance." Experienced dancers will enjoy the Ardenfolk Contra.

The Mainstream Quarterly Selection Program

by Harold Bausch, Callerlab Committee Chairman

THERE HAS BEEN a lot of confusion about the Quarterly Selection programs and I would like to shed a little light on the subject.

When the Quarterly Selection program first started, it was to control the number of new calls that were being thrown at our dancers. It has done this to a great extent. It hasn't stopped new ideas but it has done much to help coordinate just what callers all over the world are calling at their club dances.

Some folks are not sure just where the QS program belongs. Let me state that by placing the Mainstream Quarterly Selection program right after the Mainstream program, we are giving callers more variety for their Mainstream clubs. I, too, had thought we were better advised to skip the Experimentals and teach Plus calls. However, with several years of experience now behind us, I feel that the MS QS gives us a buffer zone. When we teach Plus calls, we are, in effect, pushing our dancers into the next program. Many cannot handle the whole program and are left in the awkward position of not really being Plus dancers but only halfway Plus dancers. They can dance in their own clubs but are afraid to venture out to clubs that may use different Plus calls. Actually I, for one, would advocate another step—a step that includes the first 10 Plus calls from the teaching order list.

Some believe that the calls in the MS QS may be with us for only a short time. That's fine. We will eliminate calls that are not really accepted but we will have the pleasure of trying them out and adding a little to our dances without adding too much at one time.

If some calls end up in a different program, so what? For years we used teacup chain, red hot, grand parade, transfer the column and many more. We enjoyed them. Some are now in other programs; some are not on any recognized list, but we did enjoy them. Let us enjoy what is here today and not worry about calls that may not be with us in the future.

Realize that we have a lot of dancers who are unable or unwilling to dance more than once or twice a month. If we keep them, our numbers will continue to grow. If we lose them, our numbers will certainly decrease. The MS QS, right where it is now, immediately after Mainstream, serves a real purpose. Use it—it will serve you well.

Quarterly Selection: *Callerlab announces that there are no QS Movements in any of the programs for the current quarter.*

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

SHADOW BOX & (anything): From any line or wave from which the ends can cast a shadow. Ends cast a shadow but do not spread; centers do the "and" command.

From a static square: **Heads square thru four. . .right and left thru. . .veer left . . . girls walk and dodge . . . Shadow Box & Cloverleaf . . . boys walk and dodge . . . star thru . . . girls trade . . . bend the line . . . slide thru . . . left allemande.**

TAKE A GOOD LOOK

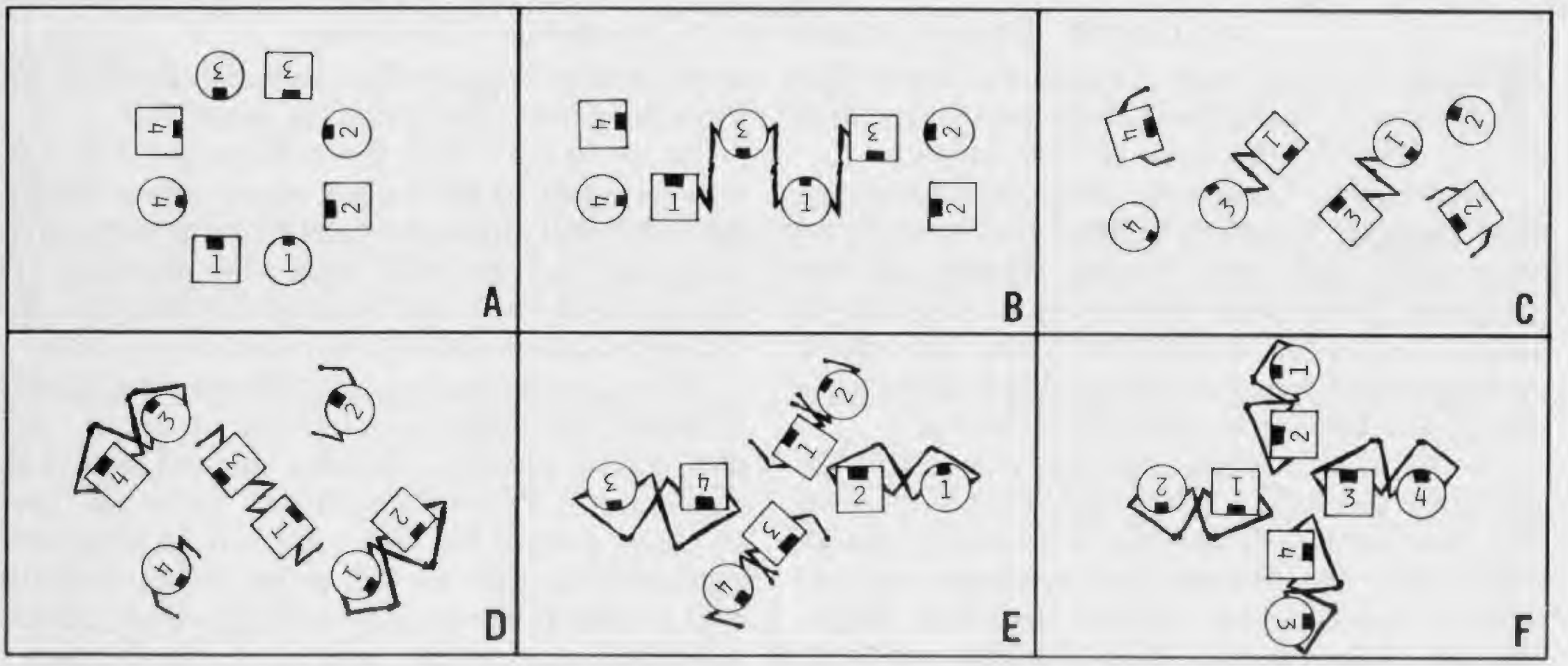


JOE BARBARA



a feature for dancers

ANOTHER LOOK AT THE GRAND PARADE



JOE: We haven't seen anything written recently about the Grand Parade but it keeps showing up in a singing call or some caller will drop it into the middle of the program.

BARBARA: Usually what happens is that if all squares don't break down, there will be at least one couple in every square for whom this is a brand new call and the others, the veteran dancers, will have trouble enough remembering the pattern without having to pull someone else along with them.

JOE: We like the movement but because it is a gimmick like Rainbow Stroll and some of the others, it's probably one of those movements where the caller will need to do a quick walk-thru or talk-thru before exposing it to the crowd. This procedure will probably need to be followed each time the caller uses it.

BARBARA: Let's go through the traffic pattern starting from a static square (A). The head couples step to an ocean wave (B) and start a swing thru turning by the right hand half (C). The inactives, side couples, ready themselves to receive new partners from the action going on in the center of the square. You'll note that (in these examples) men two and four turn slightly to their left to receive ladies one and three, while at the same time ladies two and four turn to their right and move counterclockwise in anticipation of getting a new partner.

JOE: As the side men wheel around with the new partners coming to them from the center wave (D), the active men in the center of the square turn approximately three quarters, release handholds and pick up the inactive ladies just moving into position (E). The couples promenade to each man's original home position (F).

BARBARA: Here's a pattern that is enjoyable to do when moving to the phrase of the music so that each segment starts on the first beat of a new phrase. We especially enjoy the dance when there is enough familiarity with the pattern that the caller can let us dance to the music rather than depend upon the cueing.

The Dancers *Walkthru*

AN ANNUAL CROCKPOT PARTY

DIFFERENT SQUARE AND ROUND DANCE clubs have various themes and parties which they hold annually. These can add spice to a club's program; they can entice guests; they can make the scheduling of a program chairman a bit easier. When an annual event is either unusual or especially well-presented, it can become an identifiable trademark of a particular club.

Let's look at the Crockpot Party of the Desert Twirlers of Lancaster, California. The Desert Twirlers are 30 years old and have approximately 70 members. They are located in a fairly small community, with other small towns around them. They depend, not only on their own membership, but on the support of guests to help defray the costs of the school cafetorium (where they dance) and their guest callers.

Last year they decided to include a Crockpot Dance, so named for the "eats" and not the people. Al and Ginny Halverson, the Activities/Refreshment Chairmen, made the plans. Members were asked to bring a crockpot supper, the choice of food being left to the individual. Three couples were asked to make homemade bread and rolls. Approximately 18 crockpots arrived the night of the dance with such temptables as chili, stew, baked beans, soup, spaghetti, beans and ham, and so on. All were pre-cooked and only needed to be heated at the dance.

The janitor at the school had been asked ahead of time about the power needed to plug in a quantity of crockpots. He assured the club that the multiple outlets in both the cafetorium and the teachers' room (which the club is permitted to use) would handle the electrical draw. The club did plug in at least 12 crockpots at a time.

The Desert Twirlers dance from 8:00 until 11:00 PM, with a half hour of rounds from 7:30 to 8:00. The evening of the Crockpot Party, the club started the food service at 8:30 PM. With 12 squares in attendance, this allowed comfortable dancing space at all times and a continual and even flow of eaters. All were encouraged to come back for "seconds" as often as they wished.

Tables, with attached benches, were permanently set up for refreshments and one long table held the food. Crockpots with various dishes were placed at one end, with appropriate plates, bowls and silverware next. Homemade French, honey-wheat and white bread, along with homemade dinner rolls (and butter), were at the opposite end of the table. A 20-minute break for announcements gave the caller time for a snack in mid-evening.

A telephone committee called a week ahead to remind members of the food they had signed up to bring. Clean-up was simple as each member was responsible to take home his own "empty" crockpot and serving utensil. A can was provided for the used plastic "silverware" which the club washes and saves, and a huge trash can provided throw-away space for all paper goods.

The Desert Twirlers advertised their dance in the local newspaper which has a Community Bulletin Board column, listing local events. They also made flyers which were hand-distributed to other local square dance clubs.

Guests and members alike voted the Crockpot Dance a success and president, Andy Scott, says they plan to make it an annual affair.

We pause in mid-Walkthru for this month's refreshment section which ties in with the Desert Twirler's Crock Pot Dance theme. We would like to feature other unusual annual dances. If your club has a special dance, please send the details to The Walkthru in care of this magazine.

REFRESHMENT TIME

Some Good Things to Put in those Crock Pots

by Barbara McDonald, Los Angeles, California

A CROCK POT PARTY – what a super idea our square dance friends, the Desert Twirlers, (see previous page) had! Convenient advance preparation, easy serving and no mess to clean up—good thinking.

There are two ways to plan for this type of food: (1) Make your favorite recipe and simply keep it hot in a crock pot; (2) Follow the slow-cooking method advocated by crock pot manufacturers. Slow cooking is different and requires special recipes.

I'd like to share some of my favorites with you this month. Use them as a foundation to build a fantastic pot luck buffet—soup, main course, vegies and dessert—for some future evening at your club. Add a pinch of your own ingenuity to each "pot." You'll find this slow-cooking method makes good eating.

You've heard of a soup-to-nuts menu. Well, this time, we'll start with the nuts.

GEORGIA PEANUT SOUP

3 cups chicken broth or bouillon
½ cup finely chopped celery
1 tsp salt
1 small onion, finely chopped
2 Tbsp butter or margarine
½ cup peanut butter
1 cup milk or light cream
¼ cup flour
¼ cup water
¼ cup finely chopped peanuts (optional)

Combine chicken broth, celery, salt, onion, butter and peanut butter in a slow-cooking pot. Cover and cook on high for 2-3 hours. Add milk and flour that has been dissolved in ¼ cup water. Cook on high 15 minutes or until slightly thickened, stirring several times. Sprinkle chopped peanuts over each serving, if desired.

This makes 6-8 servings and easily could be doubled. Styrofoam cups could be used to serve the soup at your dance. Put a bowl of chopped peanuts next to the crock pot for each person to "top off" his own cup of soup.

RUSTY'S CROCK O'BEANS (Southern Style)

1 lb dried small white beans
6 cups water
1 tsp salt
½ cup molasses
2 tsp dry mustard
¼ cup brown sugar
1 medium onion, chopped
¼ lb salt pork or sliced bacon (cut into small pieces)

Wash beans and put into a crock pot; add water, cover and cook on high for 2 hours. While beans are cooking, take out 1 cup of the hot, bean liquid and mix with salt, molasses, mustard, brown sugar and onion. Add this mixture to the crock pot. Add the chopped salt pork (or bacon) pieces. Cover and cook on low for 10-12 hours.

Use the crock pot as the serving dish, keeping the beans hot at the same time. Makes 6-8

servings; recipe may be doubled.

Suggestion: For darker beans, use 2 cups of coffee in place of the water, or stir in 1 Tbsp of instant coffee during the first 2 hours of cooking. The longer the beans cook, the darker they get.

CHICKEN OLÉ

12 tortillas, cut into 6-8 pieces each
4 cups coarsely chopped, cooked chicken (or turkey)
1 (10¾ oz) can cream of chicken soup
1 (10¾ oz) can golden mushroom soup
1 (7 oz) can green chili salsa
1 cup dairy sour cream
1 Tbsp grated onion
1½ cup grated cheddar cheese

Lightly grease the sides and bottom of your slow-cooking pot. Combine undiluted soups, salsa, sour cream and onion. Arrange alternate layers of tortillas, chicken and soup mixture in the crock pot. Cover and cook on low 4-5 hours. Sprinkle with cheese; cook on low 15-20 minutes. Serves 8.

BARBARA'S SPEEDY CREOLE TOMATOES OKRA

1 onion chopped
2 tsp. butter, margarine or bacon fat
1 lb. okra
4-8 small to medium tomatoes (or 1 medium can of tomatoes)
Dash of tabasco
Dash of filé
1 bay leaf
1 cup minute rice
Optional: 1 cup cooked, diced chicken, ham, turkey, shrimp, bacon or sausage or a combination of any of these.

Chop onion; saute in fat in a skillet until golden. Wash and cut off tips and tails of okra; cut into disks. Saute okra and onion 10 minutes. Wash and cut fresh tomatoes; add to skillet mixture. Spice with tabasco, filé, and bay leaf. Cook 20 minutes. Put in crock pot and cook on high for 30 minutes. (Optional) — stir in the meat.) Add rice and continue to cook on slow for 15 minutes, stirring at least twice. Serves 6-8.

Like the previous recipes, this can be doubled, or you can just add more rice to stretch the dish.

ZESTY ITALIAN BEEF/POTATO CASSEROLE

1 lb lean ground beef
1 (5½ oz) pkg. scalloped potatoes
1 (16 oz) can tomatoes
1 (10½ oz) can pizza sauce
½ cup water
½ tsp salt
1 tsp oregano leaves
¼ tsp basil leaves
⅛ tsp garlic powder
1 cup Mozzarella cheese, cut into small cubes
¼ cup grated Parmesan cheese

In skillet brown meat until crumbly; drain off fat. In slow-cooking pot, combine beef with dry sauce mix from scalloped potato package. Add tomatoes, pizza sauce, water, salt, oregano, basil and garlic powder. Stir in dry potato slices. Cover and cook on low 4-5 hours. Turn control to high and stir in cubes of Mozzarella cheese. Top with Parmesan cheese. Cover and cook on high for 10-15 minutes. Serves 6-8.

FRUIT MEDLEY

1½ lbs mixed dried fruits, such as apricots, peaches, prunes, etc.
2½ cups water
1 cup sugar
1 Tbsp honey
Peel of ½ lemon, cut into thin strips
⅛ tsp nutmeg
1 cinnamon stick
3 Tbsp cornstarch

Put dried fruit into slow-cooking pot. Pour in water. Stir in sugar, honey, lemon peel and spices. Cover and cook on low for 2-3 hours. Turn control to high. Mix cornstarch in small amount of water and stir into fruit mixture. Cook on high for 10 minutes or until thickened.

This is delicious served warm. May be served as a dessert or as a fruit compote with meats. It is yummy over ice cream or a slice of plain cake. Makes 6-8 servings.

☆ ☆ ☆

One thing to remember about the slow-cooking method: You can start your crock pot at home and let it finish up (all by itself) at the dance.

Now, on to more **WALKTHRU**

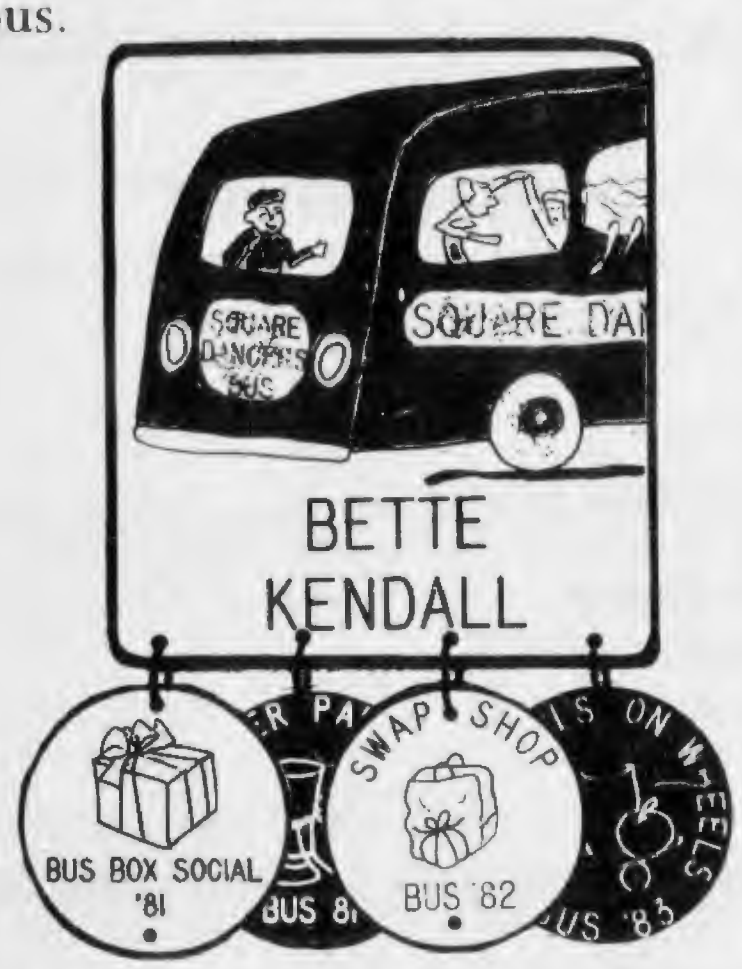
NOT - SO - ORDINARY BUS TRIP

by Bette Kendall,
Edmonton, Alberta, Canada

OUR CLUB IS CALLED the Parkallen Buttons & Bows. Like many square dance clubs, we have enjoyed bus tours for a number of years. However, in 1981 we decided to take a bus trip "with a difference," and as far as we know, we are the only club that earns bus badges in the way we do.

Each bus trip we take has a different name, and each trip has a special "dangle" for those who participate.

First, a member must earn his bus badge, and to do so, he must square dance on a "moving" bus.



The first disc we added to the bus badge was known as the "Bus Box Social," and was so named because of the box meals eaten on that particular bus trip. The second disc was called "After Party Trip," and was just that. After the dance, on the way home, the club provided crackers, cheese, meats, nuts, dips, and so on. These were passed up and down the aisle all the way back, amidst a lot of community singing.

Our third disc was made available in January, 1982. Since the trip came close on the heels of Christmas, we decided to have a "Swap Shop." Each lady brought a wrapped parcel for a woman and it was put in a huge shopping bag on the bus. Similarly each man brought a man's gift and these were put in a second bag. The gifts were to be something a person didn't want or didn't like. On the way home, after the dance, everybody picked a package and much hilarity resulted. The fourth disc was entitled "Meals on Wheels," and was so called because the bus trip was such a long one, we had to have our meal on the go. We are now in the process of planning our next bus trip and badge.

The Buttons & Bows are 30 years old and have more than 20 squares of members, with another 10 squares in a new dancers class, which lasts for two seasons. We all enjoy dancing and being together and these bus trips, with their simple but fun badge mementos, add one more dimension to our enjoyment of dancing and each other.

BADGE OF THE MONTH



Vandalism was responsible for the name of the club featured this month. The Muddy Frogs dance in Milton Freewater, Washington. An annual Corn Roast is held there each summer but one year pranksters got to the Milton Freewater Festival sign and changed it to read, Muddy Frogwater Festival. Thus were the Muddy Frog square dancers named.

The plump and happy green frog badge has eyes which roll about, seeming to invite one and all to join the members any first Friday or third Saturday at the Community Center.

Traditional Treasury

By Ed Butenhof, Rochester, New York

ANYONE WHO WANTS TO KNOW more about traditional square dancing, as done in the western United States, would do well to read "Cowboy Dances" by Lloyd "Pappy Shaw," available from the Lloyd Shaw Foundation, 12225 Saddle Strap Row, Hudson, Florida, 33567. Not only does it include many of the dances as done in the Colorado area, but also some of the philosophy and viewpoints of the man who was one of the major figures responsible for the rescue of square dancing from obscurity. Ultimately his efforts led to the kind of square dancing done today all over the world. He was not a traditionalist in the sense that every sequence or figure had to be preserved exactly as it was discovered. He freely reconstructed or changed figures that he felt were awkward or unsatisfying and he invented new figures in the spirit of the old. His aim was smoothness and fun in the dancing, not historical accuracy.

Lloyd Shaw trained a whole generation of square dance callers and leaders, many of whom are still active today and his ideas and his dances are still something every leader should be aware of. Here are a few dances from that book to get you started:

BOW AND KNEEL TO THAT LADY

Introduction
Honors right and honors left
All join hands and circle left
Break and swing and promenade back
Figure
First gent out to the lady on the right
Honor that lady
Bow to that lady
Kneel to that lady
Now step right back and watch her smile
Step right up and swing her awhile
Step right back and watch her grin
Step right up and swing her again
And on to the next

Repeat with the next lady or, because unexpectedness is part of the fun, mix the calls with elements of the following dance, or better yet, make up your own variations.

HONOR THAT LADY

First gent out to the lady on the right
Honor that lady
Honor her again
You honored her so nice
Now honor her again
Swing that lady
Swing her again
You swung her so nice
Now swing her again
Balance to the next

The foregoing are silly dances, of course, and are not suitable to be used over and over with the same group. They *are* good, however, for one-night-stands or for exhibitions where the clowning can add greatly to the evening's enjoyment.

DIVIDE THE RING AND WALTZ CORNERS

Music: Must be danced to a very fast waltz
First couple balance and swing three licks
First couple separate four steps, reunite and swing three times around.
Down the center and cut away six
They then waltz down center and through the third couple.
Lady go right and the gent go left
Swing on the corner with a waltz promenade
As they meet the corners, everyone will take dance position with their corners and do a turning waltz around the set.
Same old gent with a brand new girl
Down the center and go around the world
Lady go right and the gent go wrong
Same man repeats all from his home position with his new partner.
Swing on the corner with a waltz promenade
Same old gent like you did before
Down the center and cut off four
And continue with the separate, meet corner, waltz promenade.
Same old gent how do you do
Down the center and cut off two
And continue as before, now you're home and can end any way you wish. The other men, of course, lead off in the same fashion.

The dance is merely a waltz variation of Cut Off Six but for good dancers, those who really know how to do a fast turning waltz, it's a great dance.

The CALLERS Notebook

Taxes and the Caller

by Paul Hartman, Wheaton, Maryland

Callers, like other self–employed persons, are frequently required to substantiate some of their tax-deductible expenses when called upon to appear at an IRS audit. Part of the business in such matters is in being able to describe adequately the scope of the business. Quite often the caller does not, especially when under pressure, provide a thorough picture to the IRS to enable them to form proper decisions. The following article was prepared by Paul Hartman in order to assist a new caller in his first bout with the IRS. You may use it by changing it wherever necessary to fit your case.

SQUARE DANCE CALLING is a profession similar to engineering, teaching, farming, plumbing, accounting, etc. As in other professions, callers must undergo what could be termed an incubation period, an apprenticeship period, and a period as a journeyman. The caller—no matter how competent he becomes—must always learn new and innovative material, while also discovering aspects and techniques which, though possibly quite old, will be new to him.

There are several basic and essential differences between a caller and other professionals. First, a caller must be an accomplished and knowledgeable square dancer before he takes his first steps toward becoming a caller. Thus his dancing experience, though a hobby at this point, is a crucial preamble to his calling career, a prerequisite without which he could not succeed as a caller. Second, the caller operates as an integral part of a team comprised of himself and his partner, usually his wife. Because square dancing is a couples' activity (you can't dance alone) with social overtones comprising a large part of the activity, the caller's partner becomes an essential member of the team, handling the social aspects and most of the business matters of the activity, allowing the caller to concentrate on the creative and artistic aspects of the profession.

Many entertain the idea of becoming a caller soon after learning how to dance. They usually begin by obtaining a few square dance records (specifically recorded accompaniment music for calling) and begin practicing, alone at first, and later on with some of their obliging square dance friends, usually at home. These sessions may continue for as many as five years before the caller gains recognition.

As the more established local callers begin to hear of the fledgling's efforts, they will, on occasion, give the novice an ad hoc, unpaid chance to do a guest

spot, i.e., a few minutes of calling at one of their dances. This appearance of a budding caller not only provides additional practice, but it also affords the opportunity to gain popularity by appearing before dancers who are not the usual friends (guinea pigs) on whom he has been experimenting. Therefore, the budding caller (and, of course, his partner) attempt to attend as many dances as possible, especially those called by established callers who will give the newcomer a guest-calling opportunity for additional practice and experience before larger audiences.

Although this incubation period might last one, two or as many as three years, the new caller, even after he has established himself and become experienced, will still engage in doing unpaid guest spots in order to expand his popularity among the constantly changing and increasing dancer population. Caller's classes, workshops, symposiums and educational meetings are also available. Sooner or later the aspiring caller will attend one or more of these sessions in order to gain professional assistance.

Three Keys to a Goal

The initial aim of a new caller is to call for a square dance club, the backbone of the entire square dance movement worldwide. There are three ways in which the new caller can achieve this goal: (1) Find a club which is in need of a caller; (2) Start a new club by recruiting experienced dancers, or (3) Start a beginners' class for which the caller and his partner will recruit as many non-dancers as possible and teach them for 40 or more weeks in the hope that they will ultimately learn to square dance sufficiently well to form a club.

The degree to which the new caller will succeed will depend on his and his partner's ability to deal with the public and master the myriad of techniques involved in calling. In this regard, it should be noted that a caller must not only be able to move dancers by issuing clear and concise verbal commands, but he must be able to do so in an entertaining manner. Thus the caller is an entertainer as well as a teacher who, throughout his career, will need to teach and explain new dance steps (movements) as well as old ones to the dancers.

Having passed from this embryonic incubation period the new caller enters into an active period of *journeymanship* which lasts from about four to six more years and which consists of being paid for calling before the public, teaching classes and promoting himself as a caller as much and as often as possible. Needless to say, there are also unpaid benefits and promotional dances which he will have to call, but essentially he is now a *professional* caller who is engaged in an income-producing activity. Often a new caller (as well as an experienced caller) will be asked to do square dance parties for people who belong to various social, fraternal or business groups. Such groups view even the new caller as a full professional, because they know nothing about square dancing and have no way to guage his full range of knowledge and capability. Their interest hinges only on his ability to entertain them for one evening and, if he succeeds in providing an evening's worth of fun, he is to them a *caller* in every sense of the word.

In order to be able to engage in these types of activites and thereby enter the period of *journeymanship*, the new caller must acquire the following items, as a basic minimum (1) a public address (PA) system which includes a combination of electronic amplifier, variable speed turntable, a microphone and two

speakers. The system must be of good quality because it is impossible to dance to a caller who cannot be understood; (2) a substantial variety of square dance records and (3) a tape recorder.

The purpose of the recorder is so that a caller can critique and improve his calling as well as tape other callers and various training sessions so he may study the techniques of others. (4) Appropriate western clothing must be worn by the caller and his partner in order to adhere to the very strict dress code and also set an example for student dancers who are just beginning to enter the square dance movement. The caller will also need to acquire the usual accoutrements required by members of most professions: subscriptions to professional journals, membership in appropriate, professional associations, clubs and federations; promotional material such as printed dance announcements, business cards, stationery, etc.; an office/practice room and similar items far too numerous to list in full detail. It will also be necessary to attend conventions, institutes, special events, etc.

ABOUT THE AUTHOR: Paul Hartman began as a caller in Baltimore 38 years ago. He has done extensive writing about square dancing and has recorded numerous releases on the FTC Label, the newest being Dance At Twilight. Paul's regular schedule is usually made up of teaching three classes a year, taking each class through 52 weeks of lessons, and calling for four clubs in the Washington, D.C. area. A member of Callerlab, a Trustee of Legacy, on the Board of Directors of the National Capital Area Square Dance Leaders Association, Paul's long time experience as a leader includes initiating square dancing in Europe in 1949 and the very special honor of calling at the White House. Paul's comments here just might save you money.

Special mention regarding the clothing required by a square dance caller and partner is appropriate at this point. As mentioned earlier, all square dancers, including callers and their partners, are *required* to adhere to a very rigid dress and behavioral code. The men must wear western trousers, western belts, western belt buckles, long-sleeved western shirts, as well as so-called gambler or bolo (string) ties. Kerchief-type ties which almost always have tie-slides of a western motif are also acceptable. Western boots are preferred, although this part of the dress code is often overlooked, because of the exceptionally high cost.

Ladies are expected to wear dancing slippers and dresses (no slacks allowed) or blouse-skirt combinations. The dresses must have at least an acceptable, close to western appearance and they must be full-cut so that bouffant, color-coordinated crinolines can be worn underneath. No square dancers or square dance caller is fully dressed without a plastic name tag, usually showing a club design or other identifying emblem of affiliation in addition to the person's name. Being leaders in the square dance movement, the caller and his partner become style-setters of their groups and their dress is always under scrutiny by the dancers. The caller and his partner are constantly questioned regarding square dance clothing, its availability, price, design, etc., particularly in beginners' classes when new dancers are starting to dress the part.

At the present time, some western attire is occasionally accepted as everyday clothing in some areas. This present-day acceptance is, however, at a fad level and will most probably—as all fads—be of short duration. The square dance dress code described above has endured for about 40 years and shows every sign of continuing to exist in the future. By and large, square dancers, including callers and their partners, are conservative people and rare indeed is the dancer who will wear his or her western square dance attire anywhere other than to a dance function.

The timing of purchasing a PA system reaches the proportion of the proverbial chicken and egg dilemma. A decent PA set is expensive and even a used one is not cheap. Yet without a PA set, a caller cannot call and earn an income from his profession; on the other hand, without a calling income he must get outside funds to obtain his initial PA set. Therefore—as in most other business enterprises—the initial years in the calling business will invariably show a loss rather than a financial gain. Eventually, as a caller continues on an increasingly successful calling career, he will even require a duplicate back-up PA set, as well as other calling accessories. Without a readily available spare in the middle of a dance, a caller's career can experience a serious set back when a PA set suddenly quits working and the dance must be discontinued abruptly and the dancers have no other choice than to head homeward.

The Evolution

At first, during the incubation period, the activities of the new caller are definitely hobby-connected, because they rarely produce any income for the dancer who is aspiring to be a caller. When, however, the new caller enters the period of journeymanship, he gets paid for his services and becomes a professional engaged in an income-producing activity. Almost all dancers who embark on a calling career, initially have a full-time occupation which provides them their basic livelihood, while their part-time, spare-hours calling job supplements their income. As callers become more and more proficient during their journeyman's period, a very large percentage of them begin to view their income-producing calling activity as a means toward early full/part-time retirement when they can get greater fees for calling dances by extending their calling dates and thus supplementing annuity income so that their total income in retirement reaches at least the level of their previous full working-time income.

The transition from journeyman-caller to master-caller (a boastful term which callers would be reluctant to use) is a very gradual process which, as stated above, requires many years of hard work. Also, as stated earlier, a new journeyman-caller will be engaged to do dance parties for non-dancers very early in his career. A great number of journeyman-callers can do a dozen or more such parties each year and, usually, the number of such parties increases with each passing year. The caller's fees also increase as his capability improves and as his services come into greater demand. As a result, a novice caller who is capable of doing such parties (and doing them well), will achieve the income level of a professional caller much sooner than a new caller who shuns—as some do—such income-producing dance parties. □ □ □

LADIES ON THE SQUARE

SEWING HELPS



by Loraine Murdoch, North Vancouver, British Columbia

The March issue of SQUARE DANCING Magazine combined the Fashion Feature and Ladies on the Square columns to present four square dance dresses designed and modeled by Loraine Murdoch. This month Loraine offers some specific help for those particular outfits. Please refer to your March issue for the photos numbered in this column.


fashion feature and LADIES ON THE SQUARE

Two page spread from March issue

DOILIES OR LACE APPLIQUES are quite easy to do (see dress #6). They make an attractive neckline or sleeve design, decoration on skirt panels, or on men's shirt pockets. Work on your garment pieces before construction. Pin doilies in place; then use a glue stick or "Stitch Witchery" to fuse the outer edges just enough to hold the doilies in place. Satin stitch around the outside edge with contrasting or matching thread. When turning corners, lift the presser foot to release pressure, then continue. Once finished stitching, clip away the back of the fabric carefully so as not to cut the doilie. I use small, sharp nail scissors. I then apply a product called "Stop Fray," or "Fray No More," a liquid which seals and stops edges from fraying. You may use a contrasting backing to show off the design. Just pin the contrasting material to the back and straight stitch around the edge, clipping away any excess fabric.

Whenever working with eyelet as used on the sun dress (#4), be sure your outfit is well lined. I suggest poly-cotton or some other quality lining so the colors from your petticoat do not show through the eyelet. A jumper (#5)

should be made of crisp, firm fabric and be very well fitted. The bodice of the jumper was completely lined and puffed, eyelet sleeves were set in as usual. The white sutache braid that outlined the bodice, front and skirt was attached by a small zig zag stitch on either side of the braid, giving a smoother, finished look.

The Roaring 20's dress (#3 in the March magazine) points up the fact that samples and remnants should never be overlooked. The roaring 20's lady was a sample of a polyester knit fabric. By placing the figure over polyester batting and pinning it well around the outer edge, I started in the center and worked toward the outer edges. I suggest using the darkest shade of thread to match your pattern, then, either by hand or machine, completely outline it. (Don't forget to lift the presser foot frequently to release the fabric pressure.) Once finished, place the pattern piece over the quilting and cut and construct the balance of the bodice.

Rather than gather a lace trim, try tucking it. It gives a different appearance to a dress (see dress #1). Stitch down the center of the lace with a medium stitch length, counting approximately 8 stitches. Stop. With a small narrow object (the back of a seam ripper works) make a tuck under the front of the presser foot (do not lift foot). Continue stitching another 8 to 10 stitches. This should make a ½" tuck, approximately every 1¼". The lace can then be stitched onto the garment and ribbon or contrasting trim placed over the stitching. Hem facing and lace seam tape come packaged for your convenience in a great variety of colors and are useful as square dance dress trims.

The quilted jacket (photo #2) was made from Butterick pattern 6846. I found this pattern very adaptable to square dancing as it has a set-in sleeve with gathers, so it is very comfortable over puffed sleeves. For a quick and easy finishing use foldover braid or bias to finish all the outer edges.

Miscellaneous Suggestions

Some very fine patterns for square dance dresses have long since been discontinued. I keep an eye out for such patterns at thrift stores, garage sales, flea markets, and so on and also occasionally pick up ideas from bridal patterns from commercial pattern books at half price after they have been discontinued.

A skirt liner is a great bonus to any wardrobe. A liner lays lightly over a petticoat and stops a skirt from dipping into the creases. Make a liner from four gores (12" at the top of gore and 35" at the bottom). Stitch up the sides and measure elastic 2" shorter than your waist. Zig zag elastic onto the waistline and zig zag a narrow hem. The liner should be 1" shorter than your finished skirt length.

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OUR PRIME METHOD of gaining new subscribers is through word-of-mouth. If you like SQUARE DANCING Magazine and let this be known to your friends, we're likely to get a new subscriber.

Subscriptions are the life blood of this publication. Of course, we also depend on advertising but,unlike so many other magazines, the continuing increase of new subscriptions keeps us alive and happy. We're always pleased to send out application forms and each one contains a subscription blank. If you are interested in becoming a sales representative, we have a complete program that will help you help us gain new subscribers and reward you in the process. Callerlab members should check out the special Callerlab sales program that offers earning power to each individual caller while generating cash for Callerlab.

A GREAT SPECIAL: If you are pleased with this publication and feel it can be of service to your square dancing friends, send us a current club roster with all the names and addresses (including zip codes). We will mail directly to each of your friends, a copy of the coming issue, an invitational letter to join us and a subscription flyer. When we have an over-run of a particular issue,our mailing house will send copies directly to those whose names you send us. We can't guarantee how quickly each group will be processed but we do know the magazine will sell itself once it reaches enthusiastic square dancers. As in any business, a healthy growth is important. Your assistance will do much to help spread the word. Thanks in advance.





Style Lab

A BIT OF NOSTALGIA

RIPPLE the WAVE

WE'RE GOING BACK a number of years this month, to make a point concerning the names of basics. Last October, Callerlab's Quarterly Selection Committee picked the call Ripple for the final three months of the year. At the time, we heard a few repercussions, concerns by veteran dancers and callers that the term Ripple was already a basic, had been around for a while and was still in use in a few areas. Notwithstanding, the Quarterly Selection was accepted and publicized with no apparent problem. Our point, however, is that it's not a bad idea to function with some ground rules that will avoid any of the confusion by sound alikes—even only slightly similar.

Inasmuch as we brought up the subject, let's look at the older call, Ripple the Wave. It goes something like this: From an ocean wave (1) follow the man (marked X) at the left end of the line as he turns first by the right (2) and momentarily forms a new wave (3). He then turns the next by the left (4) and finally, reach-

















ing the end of his Ripple, turns the last person in the wave by the right (5) to end in a new, right-handed ocean wave (6). That's basically all there was to it.

Of course, both ends could Ripple the Wave (7) simultaneously by first having everybody turn by the right (8) into a new wave (9), then the centers turn by the left (10) and (11) to another wave (12) finally turning the last in the line by the right (13) to end, once again, in a right-handed wave (14). Those in the center would be where they were when they started but the two men would have rippled through the wave from one end to the other. (Any resemblance here to another familiar basic?)

We doubt that dredging up this oldie will cause any confusion but we hope we've made our point concerning the care needed in the naming of "new" discoveries.









33RD National Square Dance Convention®

Baltimore, Maryland
June 28, 29, 30, 1984



HOUSING ASSIGNMENTS HAVE BEEN MADE! The Convention Housing Committee has been busy fulfilling the numerous requests dancers have sent in over the past many months. The Committee wants all registered dancers to be aware that all hotels and motels, upon receiving the names of the Convention registrants assigned to them, will notify the persons involved and request a deposit to hold the room reservations. It may take some time so please be patient and don't worry.

How Housing is Assigned

Now that those persons who registered at the Baltimore Pre-Convention Meeting and at the 32nd National in Louisville are housed, assignments have been made on a first-come, first-served basis. When unable to provide registrants with one of the choices they requested, the Committee matched the individual's choice of hotel or motel with what was available, using an equivalency matrix which takes into account both price range and distance. A great deal of time and thought was involved in the preparation of this method, and the Committee believes dancers will be pleased with the outcome.

The assignment of persons to specific rooms within a housing facility is the prerogative of the hotel or motel and not the responsibility of the Convention. The Committee forwards all requests for double or single rooms, as well as group requests, to the hotels and motels. (For any special need, a registrant should contact the hotel to which he is assigned directly after receiving a reservation confirmation.) Dancers are encouraged to remember that the Registration and Housing Committee has most of the hotel and motel rooms in metropolitan Baltimore under contract and persons desiring rooms at the Convention rates may obtain these rooms at such rates only by requesting them through the Convention Committee on the official Convention registration form.

Room Availability

The rooms in downtown Baltimore are filled. As the demand for dormitory housing has been very heavy, the high-rise dorms at Towson State University are also filled. Not to worry though, additional dorm housing meeting the Convention's requirements of air-conditioning and comfortable bath facilities at a reasonable rate, is actively being sought. And, as transportation will be available on a reasonable schedule to and from the Convention and Civic Centers, dancers are encouraged to look into other hotel and motel facilities located 20 to 30 minutes from the center of the city.

Please note: Rooms for dates preceding or following the dates of the Convention, June 27-30, are not under contract with the Convention Committee. Dancers arriving earlier or staying later than these dates should wait until they receive their housing assignment and then contact the hotel directly to make the desired changes.

Changing Housing Requests

This is accomplished by cancelling the original registration and resubmitting it. In doing so, the registrant loses his or her priority. An example in point: If a dancer registered in October and decided in February to change his request, he would be considered with the February registrations, thereby losing the priority given on the first-come, first-served basis he had in October. This is due to the fact

Please see **NATIONAL,** *page 82*

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Nebraska

The 34th Annual Omaha Area Square and Round Dance Festival will be held April 28 from 1:30 to 11:00 PM at the Omaha Civic Auditorium. Squares will be handled by Jerry Haag with rounds presented by Glen and Beth McLeod. Additional information may be obtained from Don Jeffares, RR 73, Chris Lake #52, Omaha 68123.

Mississippi

The 1984 Spring Fest will occur April 27 and 28 at the Trace Inn Motel in Tupelo. Square up to Gary Shoemake and Mac Letson and enjoy rounds with Charles and Sara Leflore. In addition to the dances and workshops, there will be a free callers training session on Saturday morning from 9:00 to 10:30 AM. For information write Trace Fest, PO Box 2406, Muscle Shoals, Alabama 35660.

Kansas

A busy weekend in dancing is that of April 27 and 28 all around the country. A good part of Kansas will focus its attention on the Spring Festival which convenes in Convention Hall at Century II in Wichita. Stan Burdick is the featured caller, while Dave and Nita Smith will lead the rounds. Find out more by writing Gary and Donna Raine, 928 W. 47th South, Wichita 67217.

Nevada

The third annual Jackpot Festival West will be held under one roof at the Sahara Hotel in Las Vegas, August 5-10. Callers for the extravaganza are Wade Driver, Bob Fisk, Lee Kopman, Steve Kopman, Jerry Story and Bronc Wise. Cuers are Harmon and Betty Jorritsma and Wayne and Norma Wylie. Square dance exhibitors will be centrally located for the convenience of dancers and a "surprise" celebrity is promised as part of the fun. For complete information write Charles Supin, 6545 Edna, Las Vegas 89102.

Massachusetts

A very successful Western Massachusetts Fall Festival was held last December with over 1,000 dancers in attendance. Six halls, all under one roof, were utilized, including one for an all-day Beginners Ball. The date and location for 1984 are December 2nd at the Springfield Civic Center. Chairmen are Bob Switzer representing the dancers and Suptei Rogers representing the callers. The event is jointly sponsored by the Western Massachusetts Square & Round Dance Association and the Springfield Area Callers Association.

—Russ Moorhouse

North Carolina

Ever since I made our graduation outfits, I have saved scraps of fabric from my square dance dresses. After 30-plus outfits and seven years of dancing, I settled down to make a quilt from these bits of material. I chose the Dresdan plate pattern. Since there were many different weights to the fabric and as the

A blue background, plus a variety of colors in the pattern, highlight this memory quilt of Dot Atchley of North Carolina, reminding her of happy dancing.



blocks are appliqued on a 12-inch cotton block, it worked out fine. I used the square and round dance symbol for the quilting in the borders and I embroidered the dates we graduated from square and round dance classes along with the dates we have held office on the six center blocks. I call this my "Square Dance Memory Quilt," and each time I look at it I see a certain dress or shirt made for some special dance and it brings back happy memories.

–Dot Atchley

Alberta, Canada

The World University Games are the second largest sporting event in the world, next to the summer Olympics. 1983 was the first time they were held in North America. Alberta played host to over 4,500 athletes, 700 cultural performers and hundreds of thousands of visitors from around the world.



A square from the Hat Swingers, Medicine Hat, participated in the opening cermonies at the World University Games in Alberta, Canada, last summer.

The flagship of the entire event was the Opening Ceremonies. Held in conjunction with Canada Day, July 1st, the event incorporated a Special Salute to the Provinces. The Hat Swingers Square & Round Dance Club, under the direction of Emil and Jo Schlenker, were invited to participate. One square, dressed in red and white (Canadian flag colors), danced. This was viewed by Prince Charles (who opened the Games) and Princess Diana, the Canadian Prime Minister, 62,000 spectators in the Commonwealth Stadium and millions of TV viewers. The square dancers later were invited to the Legislative Buildings to participate in an ethnic concert. With a special interest in good styling and smooth dancing, we feel we made a pleasing presentation to the spectators and one which will benefit the activity. *–Emil and Jo Schlenker*

England

We send square dancers in the United States, Canada and all over the world best wishes for 1984. This year holds a special significance for us in Southampton as in June it is the 40th Anniversary of the D-day landings. Most of those who took part will remember Southampton as the main port of departure and a great celebration is being laid on by our City Council. Many visitors from across the Atlantic are expected. Could it be some of them will be square dancers? If so, they would get a great welcome at our club, the Merryoaks. I am a retired English "bobby" and my wife, Betty, and I started the club about 10 years ago when I left the force. We have a lot of fun. Please note our telephone number if you are passing through: Southampton (0703) 463338. *–Bill Davis*

Illinois

Westward Ho! is the chant of The Greater St. Louis Folk & Square Dance Federation in calling square and round dancers to their Festival, April 6 and 7, in the Belle-Clair Exposition Hall at the Fairgrounds in Belleville. Larry Janson, Barry Vestal, Norm Madison and Wade Driver are the featured callers with Peter and Beryl Barton handling the rounds. Afterparties will be held both nights. Further information may be had from Jerry and JoAnn Young, 7025 Washington, University City, Missouri 63130 (phone: 314-727-2558).

Virginia

The 31st Annual International Azalea Festival, a tribute to the NATO Nations whose Sea Forces are headquartered in Norfolk, will be celebrated by a week-long series of special events featuring an art show, ballet, golf tournament, parade, air show and much more, including, of course, square dancing! The Square Dance of the Week, sponsored for the past 15 years by the Riptides Square Dance Club of Virginia Beach, will be held in the Scope, Norfolk's Convention Center, April 27-28. Callers will be Darryl McMillan, Tony Oxendine and Wade Driver. The round dance



The Schuylkill Promenades proudly display the trophy won for their float in the Winter Carnival Parade, Friedensburg, PA.

program will be under the direction of Ray and Bea Dowdy. For further information contact Jack and Margaret Haddaway, 109 East Bay Ave., Norfolk 23503 (phone: 804-583-2494). *–Jim Holloway*

Sweden

An update on square dancing in Gothenburg. Although square dancing is growing very fast in Sweden, it has not yet got the foothold it deserves in our city. We are, however, working hard to catch up with the other areas. We have formed a club and started a class with several squares, so I have good hopes that square dancing in Gothenburg will soon be just as popular as in the rest of the country. *– Ake Westlin*

Pennsylvania

Our Future Farmers of America chapter has several square dance groups each year. One of our members, Dave Seamans, is our dance instructor and caller. Dave is 16 and has been calling for three years. In addition to calling for us, he is a member of the Centre Country 4-H Recreation Club, where he dances and helps out with the calling. Dave also assists in the teaching of the Jr. High Physical Education Folk Dance Unit. He credits his 4-H leader, Cinda Corl, for getting him started in square dance calling.

– Lori Brown

The Schuylkill Promenades Square Dance Club of Friedensburg entered a float in the Greater Pottsville Winter Carnival Parade. The theme was "Back to Broadway." We constructed a replica of a river boat, complete with pilot house and paddlewheel, which actually worked. The boat was built on a National Guard trailer which was 29 feet in length. We extended the width to 12 feet which gave us ample space to square dance the entire parade route. One square danced while a second square roamed the deck. Our music was all taped. We received a trophy for the most outstanding float. This was a wonderful way to give square dancing some good publicity, as we reached both those on the street watching and those who viewed it one television. *–Floyd Brown*

Tennessee

April 13-29 are the dates for the 1984 Dogwood Arts Festival. This annual event, celebrating the spring beauty of East Tennessee, attracts visitors from around the world. Some 300 events, most of which are free, are scheduled. The Bluegrass Showdown, an all day/all night session features fiddlers and "pickers" and fills the streets with music. Square dancers and cloggers take over the stages in several locales. For additional information contact 203 Fort Hill Bldg., Knoxville 37915.

California

Members of the Bachelors 'n' Bachelorettes International dug deeply and showed the world square dancers are more than just fun people; they have large, warm hearts. A check for $1,507.25 was presented to the

Please see **WORLD,** *page 84*

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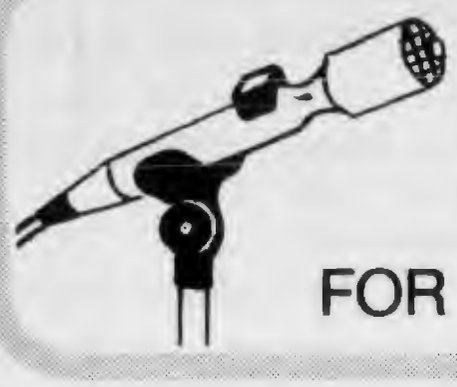
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1984

TEACHING THE DIAMOND FORMATION

by Jack Lasry, Hollywood, Florida

I start in a zero box and have the couples step into a wave, then swing thru and have the boys run. Then have the girls hinge one quarter and stop and establish the diamonds. The girls are centers because they have the right hands joined and the boys are points of the diamond. I explain that a diamond formation is similar to a star except the only dancers touching are those who are centers of the diamond and the points are just a bit further away forming the diamond shaped star. Have the dancers look at their own diamond and recognize who are the points and who are the centers. To teach the diamond circulate, have the dancers look at the boy or girl in front of them in their own diamond. Have them look at the foot prints of the dancer in front and on the call diamond circulate, move ahead one position and have the boys touch right hands to indicate that they are the new centers of the diamond and the girls are now the points. No hands touching. I sometimes have the points flap their right arms out so they can see the center of the diamond formation. After a few diamond circulates, each with a stop to give the dancers an opportunity to see their position within the diamond formation, I then call a few diamond circulates in a row with no real hesitations to determine if we have made the call clear to all dancers. At this point, I'm ready to get out and can have the centers of the diamond with a right cast off three quarters, ending in a two faced line and I resolve from here. Next I add to the diamond formation the ability for the centers to see their wave thru the middle of the set and to do a swing thru. I then mix diamond circulates with the centers doing a swing thru, then back to a diamond circulate, then the wave swing thru, etc. Again I resolve the set by having the centers cast off three quarters to form a two faced line and go from there. If things are going well, I will either teach a basic flip the diamond now or I will wait until the next tip depending upon the time on the floor.

DANCING DIAMOND CIRCULATE

Zero Box
Swing thru . . . boys run
Girls hinge one quarter . . . diamond circulate
Diamond circulate
Girls cast off three quarters
Wheel and deal . . . dive thru
Square thru three quarters
Left allemande

Zero Box
Swing thru . . . boys run
Tag the line right . . . boys cross run
Girls hinge one quarter
Diamond circulate
Boys cast off three quarters
Tag the line right . . . wheel and deal
Dive thru
Square thru three quarters
Left allemande

Swing thru . . . boys run
Tag the line right . . . boys hinge one quarter
Diamond circulate
Girls cast off three quarters
Girls cross run . . . boys hinge one quarter
Diamond circulate . . . girls hinge one quarter
Girls run left . . . boys cross run
Girls trade . . . recycle . . . left allemande

Right and left thru . . . veer left
Girls hinge one quarter . . . diamond circulate
Boys swing thru . . . each diamond
Diamond circulate . . . girls swing thru
Diamond circulate . . . center boys in wave
Trade . . . diamond circulate
Center girls in wave . . . trade
Diamond circulate
Boys cast off three quarters
Boys cross run . . . wheel and deal
Left allemande

FOR THE LEARNING CLASS DANCER

Heads lead right . . . circle to a line
Right and left thru . . . rollaway half sashay
Box the gnat . . . right and left thru

Heads rollaway half sashay
Box the gnat . . . square thru four
Right and left thru
Dive thru . . . pass thru . . . left allemande

Heads (sides) right and left thru
Same ladies chain . . . rollaway half sashay
Box the gnat . . . square thru four
Circle four . . . head men break to a line
Crosstrail thru . . . left allemande

DANCING MAINSTREAM AND QUARTERLY SELECTIONS

Heads pass the ocean . . . linear cycle
Sides face . . . form lines . . . up and back
Box the gnat . . . fan the top . . . recycle
Pass to the center
Square thru three quarters
Left allemande

Zero Line (1P2P)
Pass the ocean . . . spin chain thru
Girls circulate once . . . boys run
Couples circulate . . . boys run . . . boys trade
Spin the top . . . right and left thru
Dixie Derby . . . couples circulate
Boys run . . . grand right and left

Heads right and left thru . . . pass thru
Around one to a line
Centers step to a wave and linear cycle
Ends pass thru . . . move along to star thru
All circle left . . . left allemande

Zero Box
Square thru four . . . boys run right
Scoot back . . . boys fold
Girls square thru three quarters
Star thru . . . ferris wheel . . . zoom
Square thru three quarters
Left allemande

Heads pass thru . . . around one to a line
Center four pass the ocean . . . linear cycle
Ends of the line star thru
Then right and left thru . . . all circle left
Ladies center . . . men sashay
Ladies center . . . men sashay . . . circle left
Heads crosstrail thru . . . left allemande

Zero line (1P2P)
Pass thru . . . boys fold . . . touch one quarter
Boys trade . . . boys run . . . bend the line
Pass thru . . . girls fold . . . touch one quarter
Girls trade . . . recycle and veer left
Couples circulate . . . boys run
Box the gnat . . . pull by . . . left allemande

Zero line
Pass thru . . . wheel and deal
Centers touch one quarter . . . walk and dodge
Cloverleaf . . . new centers pass the ocean
Centers spin the top
Centers swing thru
Others roll away half sashay
Ping pong circulate . . . center boys run
Bend the line . . . crosstrail thru
Left allemande

Right and left thru . . . Dixie style to wave
Boys cross fold . . . touch one quarter
Scoot back . . . boys run
Left allemande

Right and left thru . . . Dixie style to wave
Girls cross fold . . . star thru
Lines up and back . . . crosstrail thru
Left allemande

Zero line
Do sa do to a wave (each four)
Linear cycle . . . step to a wave
Scoot back . . . boys run . . . couples circulate
Boys run . . . grand right and left

Do sa do to a wave (each four)
Linear cycle and veer left . . . ladies trade
Couples circulate . . . couples hinge
Girls trade . . . wheel and deal
Sweep one quarter . . . box the gnat
Grand right and left

Zero box
Touch one quarter . . . centers trade
Swing thru . . . spin the top
All hinge one quarter . . . center four
Walk and dodge . . . Those who can star thru
The other girl U turn back and star thru
All crosstrail thru . . . left allemande

Mainstream does not have to be void of choreo excitement . . .!

SPECIAL WORKSHOP EDITORS
Bob Van Antwerp Workshop Editor
Joy Cramlet Round Dances

DANCING MAINSTREAM

Using a lot of ocean wave cast off three quarters

Zero Box Wave
Cast off three quarters . . . balance
Centers trade . . . swing thru . . . scoot back
Girls run . . . box the gnat
Right and left thru . . . slide thru
Left allemande

Zero Box
Swing thru . . . cast off three quarters
Balance . . . walk and dodge
California twirl . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Right and left thru . . . veer left
Ferris wheel . . . centers swing thru
Cast off three quarters
Centers walk and dodge
Cloverleaf . . . double pass thru
Centers in . . . cast off three quarters
Ends star thru . . . centers touch one quarter
Walk and dodge . . . swing thru . . . boys run
Tag the line . . . lady go left . . . gents right
Left allemande

Swing thru . . . boys trade
All cast off three quarters . . . centers trade
Split circulate . . . recycle . . . dive thru
Square thru three quarters
Left allemande

Zero Line
Pass thru . . . wheel and deal
Double pass thru . . . lead couple U turn back
Do sa do to a wave . . . cast off three quarters
Balance . . . centers trade . . . scoot back
Boys run . . . right and left thru
Dixie style to a wave . . . slip the clutch
Allemande left

Allemande left in the Alamo style
Balance . . . swing thru . . . with a right
Cast off three quarters to a wrong way thar
Girls back up . . . shoot the star
Forward two . . . left and right
With mother box the gnat . . . pull by
Left allemande

Zero Box
Swing thru . . . girls trade . . . boys trade
Cast off three quarters . . . centers trade
Swing thru . . . cast off three quarters
Centers trade . . . recycle
Left allemande

MAINSTREAM CHOREO WITH A BIT OF CHALLENGE

Heads square thru four
Centers in . . . cast off three quarters
All eight circulate
(ends remain ends, centers remain centers)
Centers run . . . star thru . . . trade by
Star thru . . . pass thru . . . U turn back
Left allemande

Heads pass thru . . . U turn back
Circle eight
Boys square thru four . . . centers in
Cast off three quarters . . . all eight circulate
Cast off three quarters . . . girls trade
Girls touch one quarter
Boys square thru four
Those who can star thru
The other girl U turn back and star thru
Couples circulate . . . boys run
Grand right and left

1P2P
Pass thru . . . wheel and deal
Outsides squeeze into a line
Lines up and back . . . centers square thru four
Centers in (don't touch) . . . centers run
New centers star thru . . . lines up and back
Box the gnat . . . right and left thru
Pass the ocean . . . girls run
Wheel and deal . . . grand right and left

Heads rollaway half sashay . . . circle eight
Boys square thru four
Split the girls around one to a line
Lines up and back
Girls square thru four
Centers in (don't touch) **. . . centers run**
Boys touch one quarter
Boys walk and dodge
Boys run . . . lines up and back . . . pass thru
Tag the line right . . . boys cross run
Girls trade . . . ferris wheel
Square thru three quarters
Left allemande

Try the above figures on your Plus dancers and your Advanced dancers and see how things turn out.

MORE MATERIAL

We still have a limited quantity of 1984 Yearbooks on hand for $10.00 per copy. More than 1,000 dances taken from the 1982-83 issues of the Workshop section are included. Send your check to: SQUARE DANCING Magazine, 462 N. Robertson Blvd., Los Angeles, CA 90048.

ROUND DANCES

Q.T. WALTZ — Green 17045
Choreographers: Dave and Jeanne Trowell
Comment: This waltz routine is enjoyable to dance. The music is adequate. There are cues on one side of the record.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Apart, Touch, —; Together, Touch, —;**
5-8 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Vine, 2, 3; Thru, Side, Close;**

PART A

1-4 **Waltz Away, 2, 3; Turn In, 2, 3 face** RLOD; **Bkwd Waltz, 2, 3; Bk, Swing/Lift, —;**
5-8 **Twinkle Thru, 2, 3 face** LOD; **Manuv, 2, 3 M face** RLOD **in** CLOSED; (R) **Waltz Turn; (R) Waltz Turn end M facing** WALL;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Progressive Twinkle, 2, 3; Progressive Twinkle, 2, 3; XIF, Recov, Side to** BANJO; **Banjo Wheel, 2, 3 end** M **face** RLOD;
5-8 Traveling RLOD repeat action meas 1-4 Part B end CLOSED M face LOD:
9-12 **Balance Fwd, Touch, —; Balance Apart, Touch, —; Twinkle Thru, 2, 3; Twinkle Thru, 2, 3;**
13-16 **Balance Bk, Touch, —; Manuv, 2, 3 M face** WALL; **Vine, 2, 3; Thru, Side, Close;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 **Waltz Balance (L), 2, 3; Waltz Balance (R), 2, 3; (Twirl) Vine, 2, 3; Thru, Side Close;**
5 **Apart, Point, —.**

BABY FACE — Hi-Hat 921
Choreographers: Glen and Gg Greer
Comment: An easy two-step using the same music formerly used for a different routine. Ragtime music.

INTRODUCTION

1-4 CLOSED **M face** WALL **Wait; Wait; Fwd, —, Point, —; Bk, —, Point, —;**
5-8 CLOSED **Turn Two-Step; Turn Two-Step; Side, Close, Side, Close; Side, —, Thru end** OPEN **face** LOD, **—;**

PART A

1-4 **Fwd, —, Point, —; Bk, —, Point, —; Fwd Two-Step; Fwd Two-Step;**
5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY M face WALL;
9-12 **Side, —, Point/Tap, —; XIB, Side, Thru, —; Side Two-Step; Side, —, Point/Tap, —;**
13-16 **XIB, Side, Thru, —; Side Two-Step; Side, Close, Side, Close; Side, —, Thru, —;**

PART B

1-4 **Open Vine, —, 2, —; 3, —, 4 end** OPEN **face** LOD, **—; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
5-8 **Strut, —, 2, —; 3, —, 4, —; Basketball Turn ½ face** RLOD**—, 2, —; Strut, —, 2, —;**
9-12 **Strut, —, 2, —; ½ Basketball Turn, —, 2, face** WALL, **—; Side, Close, Side, Close; Side, —, Thru, —;**
13-16 CLOSED **Turn Two-Step; Turn Two-Step end** BUTTERFLY **M face** WALL; **Fwd, —, Point, —; Bk, —, Point, —;**

SEQUENCE: A — A — B — B plus Ending.
Ending;
1-3 **Side, —, Hook, —; Solo Unwind; Rock Apart.**

HELLO POLKA — Hi-Hat 921
Choreographers: Peter and Beryl Barton
Comment: These cues are for a new dance on the Hi-Hat label. Instrumental was originally recorded for a different routine. Good bouncy music.

INTRODUCTION

1-2 OPEN-FACING **Wait: Balance Away/2, 3, Balance Together/2, 3 end** OPEN **face** LOD;

DANCE

1-4 **Fwd, 2, 3, Kick; Bk, 2, 3 Face Partner M facing** WALL, **Kick; Bk Away, 2, 3, Kick; Fwd, 2, 3, Touch;**
5-8 BUTTERFLY **Heel, Toe, Side/Close, Side; Heel, Toe, Side/Close, Side; Bend Fwd, Peck, Peck, Straighten Up; Vine, 2, 3, 4 end** OPEN **face** LOD;
9-12 **Traveling Balance Away, 2, 3, —; Together, 2, 3, —; Circle Away, 2, Step/Close, Step; Circle Together, 2, Step/Close, Step end** OPEN **face** LOD;
13-16 **Heel, Toe, Fwd/Lock, Fwd; Heel, Toe, Fwd/Lock, Fwd** SEMI-CLOSED; **Fwd Two-Step,, Fwd Two-Step,; Turn Two-Step,, Turn Two-Step,;**

SEQUENCE: Dance goes thru three times plus Ending.

Ending:
1-2 BUTTERFLY **M face** WALL **Side, Close, Peck, Straighten; Peck, Straighten, Apart, Point.**

HAWAII — Grenn 17046
Choreographers: Bud and Shirley Parrott
Comment: An active two-step routine with adequate music. Cues on one side of record.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together, —, Draw to** CLOSED **M face** LOD, —;

PART A

1-4 **Walk Fwd, —, 2, —; Side, Close, Fwd, Close; Fwd, —, Side, Close; Side, —, Draw, Touch;**
5-8 **L Turn, —, Side, Close; L Turn, —, Side, Close M face** WALL; **Whisk; Thru, —, Side, Close;**
9-12 **Side, —, XIB, —; Side, Close, ½ L Turn, —; Side, —, XIB, —; Side, Close, ½ L Turn M face** LOD, —;
13-16 **Side, Close, XIF** SIDECAR, —; **Side, Close,** XIF BANJO, —; **CLOSED Turn Two-Step; Turn Two-Step end** M **face** WALL;

PART B

17-20 **Fwd, —, Side, —; Recov, —, Thru, —; Side, Close, Dip, —; Manuv M face** RLOD, —, **Side, Close;**
21-24 **Pivot ½ R face end M face** LOD, —, **Rise, —; Recov, —, Bk, —; Side, Close, Fwd** BANJO, —; **Fwd, —, Run, 2;**
25-28 **Fwd Lock, Fwd, —; Fwd, Lock, Fwd, M face** WALL, —; **Twisty Vine, —, 2, —; 3, —, 4, —;**
29-32 **Fishtail; Fwd, —, Manuv M face** RLOD, —; **Pivot ½ R face** LOD SEMI-CLOSED, —, **2, 3; Pickup to** CLOSED, —, **Run, 2;**

SEQUENCE: Dance goes thru twice 2nd time meas 32 **Thru, — Side Close;** plus Ending.
Ending;
1-2 CLOSED **M face** WALL **Side, Close, Side, Close; Apart, —, Point, —.**

I'M BUSTED — Blue Star 2219
Choreographers: Hal and Helen Petschke
Comment: An easy routine with adequate music. Cues on one side of record.

INTRODUCTION

1-4 OPEN **Wait; Wait; Walk, —, 2, —; Stomp, —, 2, —;**

DANCE

1-4 ESCORT **Fwd Two-Step; Fwd Two-Step end** CLOSED **M face** WALL; **Side, Close, Fwd, —; Side, Close, Bk, —;**
5-8 **Strut Apart, —, 2, —; 3, —, 4, —; Strut Forward, —, 2, —; 3, —, 4 to** CLOSED **M face** WALL, —;
9-12 **Side, Close, XIF end** SIDECAR, —; **Side, Close, XIF** BANJO, —; **Wheel, 2, 3, —; 4, 5, 6, —;**
13-16 LOOSE-CLOSED **Vine 2, 3, 4; 5, 6, 7, 8 end** ESCORT **face** LOD; **WALK, —, 2, —; Stomp, —, 2, —;**

SEQUENCE: Dance goes thru seven times plus Ending.
Ending:
1-4 ESCORT **facing** LOD **Fwd Two-Step; Fwd Two-Step; Stomp, —, 2, —; Apart, —, Point, —.**

SINGING CALLS

GOOD TIMES

By Mike DeSisto, Federal Way, Washington
Record: Ponderosa #103, Flip Instrumental with Mike DeSisto

OPENER, MIDDLE BREAK, ENDING
Walk all around the left hand lady
See saw with your own
Join hands circle to the left
Go walking round you know
Do an allemande left do an Alamo style
Swing thru forward two balance there awhile
Swing thru forward two then turn thru
Left allemande promenade your lady
Go walking two by two
Good times gonna roll again in Tennessee
FIGURE:
Head two square thru four hands
Corner do sa do all the way around swing thru
Boys run around that girl half tag
Scoot back move around that world
Boys run right slide thru corner swing
Swing that lady round and round
Promenade the ring promenade a new partner
Just you wait and see
Good times gonna roll again
Way down in Tennessee

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ALABAMA JUBILEE

By Gerald McWhirter, Oklahoma City, Oklahoma
Record: The Roofers #TRR116, Flip Instrumental with Gerald McWhirter

OPENER, MIDDLE BREAK, ENDING
Four little ladies hit the road
Go walkin' talkin' round
Come on home and swing
Swing your man then
Join hands circle to the left
Do an allemande left gonna weave around

You weave it in and out
Until you meet your doll
Swing your darling there promenade awhile
Singing hail hail the gangs all here
At the Alabama Jubilee
FIGURE:
Heads square thru four hands around you do
Make a right hand star with the outside two
Heads star by the left once around go
Same old two pass thru U turn back and
Curlique boys run right go left allemande
Come back one and swing and promenade
Singing hail hail the gangs all here
At the Alabama Jubilee
ALTERNATE MAINSTREAM FIGURE:
Heads square thru four hands you do
Make a right hand star with outside two
Heads star by the left once around
Same old two right and left thru
Then rollaway swing thru ladies trade
Boys run to right then promenade
Singing hail hail the gangs all here
At the Alabama Jubilee
ALTERNATE PLUS FIGURE:
Heads promenade halfway around
Sides go right and left thru
Square thru in middle four hands around
Right and left thru turn the girl then
Slide thru load the boat sink or float
Swing your corner promenade you know
Singing hail hail the gangs all here
At the Alabama Jubilee
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MAY THE CIRCLE BE UNBROKEN

By Randy Dougherty, Minneapolis, Minnesota
Record: Square Tunes #203, Flip Instrumental with Randy Dougherty
OPENER, MIDDLE BREAK, ENDING
Allemande left like an allemande thar
Right and left and the four men star
Men back in like a Cadillac car and
You back 'em in like an allemande thar
Shoot the star like an allemande thar
Right and left and the four men star
Men back in like an old freight car
Back 'em in not too far shoot the star
Right and left grand every other girl
Every other hand swing and promenade
May the circle be unbroken
By and by by and by
FIGURE:
Head couples square thru four hands
Meet those two go right and left thru
Swing thru tonight the boys run right
Tag your line face to the left
Wheel and deal touch one quarter
Split circulate go twice
Swing and promenade
May the circle be unbroken
By and by by and by
ALTERNATE MIDDLE BREAK AND ENDING
Four ladies promenade go walking around
Get home and swing your man join hands
Make a big ring circle to the left
Allemande left and weave the ring
Oh your mother and sister and brother
Come on do the do sa do and promenade
May the circle be unbroken
By and by by and by
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ALL I EVER NEED IS YOU

By Chuck Bryant, Warner Robins, Georgia
Record: Mustang #191, Flip Instrumental with Chuck Bryant
OPENER, MIDDLE BREAK, ENDING
Sometimes when I'm down and all alone
I feel just like a child without a home
Left allemande the corner
Come back and do sa do
Left allemande and weave the ring
You're my future you're my past
Swing her promenade her and go
Loving you is all I ask honey
All I ever need is you
FIGURE:
Heads promenade go halfway
Come down the middle and square thru go
Four hands around then right and left thru
Slide thru then square thru four hands
Trade by swing that corner promenade
I found my treasure in your soul honey
All I ever need is you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

1984 Premium Album Tracks

The BASIC Program

Bob Van Antwerp
Stateline, Nevada

Circle left . . . allemande left . . . weave the ring
Meet your girl . . . box the gnat . . . pull by
Left allemande . . . square your sets

Heads square thru four hands
With the outside two . . . square thru four
You're facing out . . . bend the line
Square thru four hands around . . . trade by
Half square thru . . . you're facing out
Bend the line . . . star thru . . . dive thru

Pass thru . . . split that two . . . go around one
Down the middle . . . star thru . . . pass thru
Do sa do with the outside two . . . ocean wave
Swing thru . . . boys run around the girls
Boys circulate . . . couples circulate
Ferris wheel
In the middle square thru three quarters
Slide thru . . . everybody join hands
Circle to the left . . . allemande left
Grand right and left
When you meet your partner
Turn her by the right
Go half around . . . go wrong way round
Right and left grand . . . when you meet again
Pull her by . . . allemande left
Square your sets

Head ladies chain across the ring
All four couples roll away
Everybody up to middle and back
Head two star thru . . . pass thru
Make a U turn back . . . step to left hand wave
Left swing thru . . . girls make a U turn back
Star thru . . . California twirl . . . pass thru
Left allemande . . . weave the ring
Promenade

Everybody join hands . . . circle left
Face the corner
Allemande left . . . Alamo style
Swing thru . . . boys run to the right
Everybody California twirl . . . boys run right
Swing thru . . . boys run to the right
Allemande left with corner . . . come back
Promenade back home . . . head ladies chain
Side ladies chain across
Four ladies grand chain straight across
Everybody bow to your partner

The MAINSTREAM Program

Marshall Flippo

Abilene, Texas

Head gents take your corner up and back
Pass thru . . . do a U turn back
Right and left thru . . . flutterwheel
Sweep one quarter . . . do U turn back
Right and left grand
Promenade back home

Heads move up to middle . . . pass thru
Separate . . . walk around one . . . line of four
Touch one quarter . . . circulate once
Same sexes trade . . . boys trade
Boys turn to face . . . boys square thru four
Squeeze in between the girls
Cast off three quarters around
Boys only pass thru
Boys only partner trade . . . turn to face
Touch one quarter . . . boys only scoot back
Girls circulate . . . couples circulate
Bend the line . . . pass the ocean
Boys trade
Swing thru . . . girls run around the boys
Tag the line to the right . . . couple circulate
Ferris wheel . . . double pass thru
Centers in . . . cast off three quarters
Pass thru . . . do U turn back
Touch one quarter . . . circulate once
Same sexes trade . . . girls turn to face
Girls square thru four
Squeeze in between the boys
Cast off three quarters . . . girls only
Pass the ocean . . . girls swing thru
Boys circulate . . . girls swing thru
Boys face in . . . girls step thru
Make a wave . . . boys scoot back
Boys fold behind the girls
Two girls chain straight across
Slide thru . . . touch one quarter
Boys run around the girls . . . left allemande
Grand right and left . . . promenade home

Sides square thru three quarters
Partner trade . . . pass thru . . . separate
Go around one . . . line of four
Center four only square thru four
Outside four touch one quarter
Centers in . . . cast off three quarters
Center four only slide thru
Same four touch one quarter
Same four do a scoot back
Couples circulate
Bend the line . . . touch one quarter
Boys run around the girls
Right and left thru . . . pass thru
Touch one quarter . . . split circulate
Boys run around the girls . . . pass thru
Bend the line . . . star thru . . . pass thru
Trade by . . . touch one quarter
Girls run around the boys . . . left allemande
Grand right and left . . . promenade home

The PLUS Program

Mike Seastrom

Northridge, California

Left allemande your corner . . . allemande thar
Remake the thar . . . partner right
Corner left three quarters . . . girls swing in
Allemande thar . . . start a remake
Go right and left grand
Promenade home

Head couples square thru four
Sides half sashay . . . step to a wave
Swing thru . . . boys run around girls
Right and left thru . . . girls lead Dixie style

Ocean wave take a little peek
Trade the wave and roll girls facing
Double pass thru . . . cloverleaf
Girls in the center pass thru
Touch one quarter . . . scoot back
Check wave
Explode the wave . . . girls run left
Take a little peek
Trade the wave
Follow your neighbor . . . spread
Girls trade . . . girls run around boys and roll
Boys do a trade and roll . . . men pass thru
Star thru . . . couples circulate
Men only circulate one time
Couples circulate
And one half more . . . bend in and
Square your sets . . . side ladies chain
Sides pass thru . . . both turn right
Single file . . . girl around two
Men around one . . . make a line
Touch one quarter . . . single circulate
Boys run around the girls
Centers right and left thru

Centers roll a half sashay
Everybody double pass thru
Leads do a partner trade and roll
Leads load the boat . . . centers pass right
Leads when you're finished with your boat
Roll to face this girl . . . touch one quarter
Everybody triple scoot
Girls run around boys
Centers pass thru . . . both hands single circle
Make a wave . . . explode and roll
Right and left grand . . . promenade home

Head couples pass the ocean
All ping pong circulate . . . outsides roll
Centers recycle . . . sweep one quarter
Turn and left thru . . . pass the ocean
Boys circulate . . . girls trade
Spin chain the gears . . . swing thru
Boys run around the girls
Couples circulate . . . girls hinge
Diamond circulate . . . flip the diamond
Roll to face partner . . . star thru
Couples trade . . . promenade home
Walk all around the corner lady
See saw with the partner
Allemande left . . . swing your partner

The ADVANCED ONE Program
Bronc Wise
Long Beach, California

One and three wheel thru . . . square thru
On the third hand make an ocean wave
Girls trade . . . boys trade . . . girls peel off
Right and left grand . . . promenade

Head pair do a flutterwheel
Sides do a right and left thru
Half square thru . . . pass out
Center four chase right
Others bend and touch one quarter
All do a split transfer . . . right and left grand
Meet a girl . . . promenade home

Sides pass the ocean . . . chain reaction
All boys run around the girls
Everybody do a ferris wheel
Right and left thru . . . double pass thru
Everybody peel off . . . make a new line of four
Pass thru . . . turn and deal
Four boys swing thru in the middle
Ping pong circulate . . . girls explode
Touch one quarter . . . make an arch
Substitute
Boys single circle to ocean wave
Boys lock it . . . boys single hinge
All circulate once . . . boys run around girls
In the middle do a right and left thru
Pass thru . . . square chain thru
Lines facing out . . . partner trade
Star thru . . . veer left . . . couples circulate
Bend the line . . . curly cross
Right and left grand . . . promenade home
Four ladies chain across
Sides star thru . . . pass thru
Touch one quarter . . . extend your tag
Boys swing thru . . . girls partner trade . . . roll
Girls touch one quarter
Guy and girl facing directly pass thru
Four in the middle do a turn and deal
You four square thru four
Others partner trade and roll
Hook on the same sex
Cast off three quarters round
All eight circulate . . . step and slide
Trade by . . . swing thru
Boys run around the girls
Right and left thru . . . pass thru
Wheel and deal . . . center pair swap around
Swing thru . . . boys run around the girls
Bend the line . . . right and left thru
Pass thru . . . partner trade and roll
Go right and left grand . . . on the third hand
Meet a girl and promenade home

Sides watch the heads right and left thru
Star thru . . . spread . . . pass thru
Turn and deal . . . just the girls roll
You have a right hand girls
Girls walk and dodge . . . cross clover and
Boys swap around . . . star thru
Couples circulate . . . ferris wheel
Right and left thru . . . zoom . . . star thru
Bow to the partner . . . that's all

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CALLER of the MONTH



Jerry Rash, Harlingen, Texas

JUST AS THE "SNOWBIRDS" TRAVEL south to their winter home at the Sunshine RV Park in Harlingen, Texas, so caller, Jerry Rash, returns every October to begin another busy but enjoyable season of calling a full square dance program ranging from beginners to A-2. Although the warm weather initially brings these visitors, it's well-known that it is Jerry's calling that keeps them smiling and coming back for more.

It began in January, 1972, when Jerry and his wife, Soundra, decided to take square dance lessons. What better way to start a new year than with a new hobby! Come the following September, he was hooked. He soon began calling for clubs in and around Rosewell, New Mexico. By 1973, Jerry was conducting workshops, calling for three weekly clubs and guest calling throughout New Mexico and West Texas on weekends.

Successfully embarking upon a full-time calling career in 1976 in the Rio Grande Valley, Jerry is "happiest when he has a 'mike' in his hands." He currently calls for 11 workshops and six dances a week. His home club, the Rio Grande Squares, has been growing as fast as Jerry's career has, continually increas-

G. Mc J

The ROOFER'S RECORDS



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TRR-203 MITCH'S RAG (Hoedown)
TRR-204 SUGAR FOOT (Hoedown)
Produced by:
The ROOFER'S RECORDS — 4021 N.W. 61st — Oklahoma City, OK 73112 — Phone (405) 942-4435

ing membership since its inception. The club has outgrown several square dance halls, with the latest hall (capacity 56 squares), dedicated in January, 1983, already looking small.

When Jerry's active winter schedule at the RV Park is over in April, he and Soundra pack up and travel around the United States and Canada, guest calling for clubs and state festivals. They cover approximately 45,000 miles before heading home again in the fall.

A member of Callerlab and owner-producer of SunRa Records, Jerry has just signed a contract with King Valley Resort in Crescent City, California, as resident caller during the summer season of 1985 and 1986. His July schedule also includes the 31st Black Hills Festival in Rapid City, SD.

Jerry Rash knows his love for square dancing has brought him much pleasure, but hopes it has brought even more pleasure to the many dancers he has taught and called for over the years.

LETTERS, *continued from page 3*

solo button. I think it would bring in many more persons to dance who were once part of a couple.

Alex Jezioro
Park Ridge, Illinois

Dear Editor:

We have settled in a new area and have had very little time to research square dancing, but to date have found none in our immediate vicinity. A big night out here is to go to church for a "sing-sing" or "come-bring-a-dish-feed-your-face-and-go-home" thing. We asked at one of the churches about starting a group and were told the older people didn't approve! But these people have been wonderful to us. They

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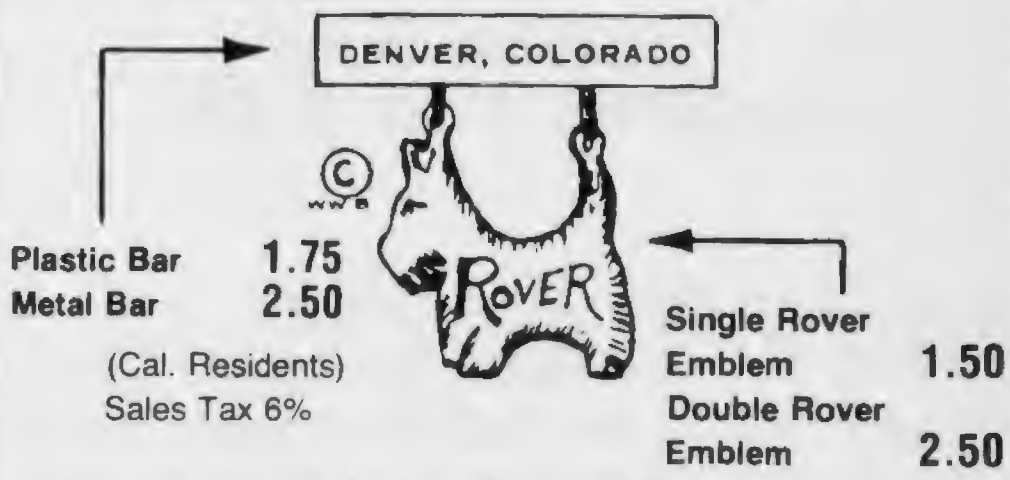
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The number TB-234 carries the title *Houston*, not Goin' Huntin' Tonight. The latter will be published at a later date.

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shared their vegetables from drought-stunted gardens and, more important, have shared their friendships with us, foreigners to their area.

Name Withheld

It's amazing to think in this "modern" day that there are still some areas that "disapprove" of square dancing or dancing of any kind. Nevertheless, the individuality of America is one of its strong points. It built our country and long may it endure. — Editor

Dear Editor:

Last October we had a visit from Vaughn Parrish. Our Queensland Square Dance Society made arrangements for him to run a callers school of 20 hours. This was a real eye-opener to all the callers who attended, for only my Deputy Director and myself had attended callers schools in the States. During one of the sessions, Vaughn mentioned when various basics had been introduced and by whom. When he came to cast off three quarters, I said that I was sure Jim York had used this movement in the early 50's but had not given it a name. As far as I can remember,

Meg Simkins

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Jim's call, from facing lines of fours, was "Pass thru like a drunk on the binge and the ends swing three quarters round and the centers hinge."

Ivor Burge
Queensland, Australia

Dear Editor:-

One thing that irks me about Challenge dancers is that they consider square dancing a sport to such an extent that many of them just "clump" around and do not dance. I accept this, reluctantly, as "going with the territory."

For without these very cerebral-type people, most of whom obviously have no affinity with rhythm (and probably did little if any social dancing) . . . there would be no Challenge dancing for want of people. As a caller I am not particularly irked by unsmooth dancers as long as they seem to be enjoying themselves as well as each other and are not committing some gross wrong. Trying to keep a light approach, and touching on new formations is about all I harp on. People either have rhythm or they don't; I don't think it can be taught . . .

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I had an opportunity to join a two-hour contra workshop at the Santa Clara Valley Annual Jubilee. The prompter carefully pre-cued the movements so that we dancers were allowed the 8-beat phrase to start and complete the movements. Most of the square dancers tended to "whip" through the movements. Over and over again the prompter said, "Take your time." Soon many of the dancers got the message and it began to smooth out nicely. What a joy to dance on phrase! I had never had the opportunity to dance these simple figures in this way before. It felt good for a change. However, I doubt that contras will catch on in this area. There is such a rush to get through the levels of square dancing that there is no time for such a simple form of dance. Too bad. Was square dancing ever danced on phrase? If it were today, would there be such a huge square dancing population?

Vicki Woods-Antrim
San Mateo, California

Dear Editor:

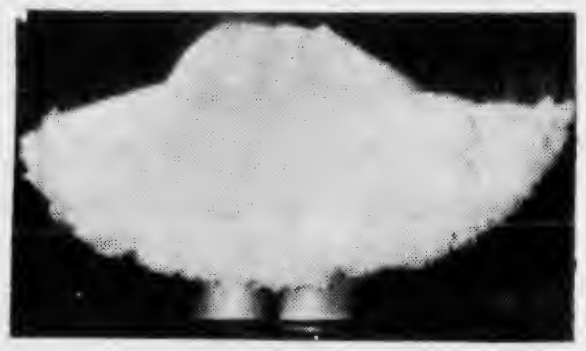
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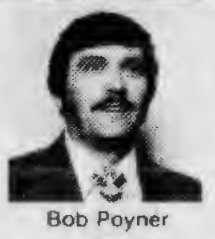
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mium Records. I find they are excellent gifts for all the helpers in our clubs . . . Incidentally, I have been thinking seriously of either building my own hall or leasing one, as it is more and more difficult to find a good hall. Many schools are closing, taking away potential meeting places. I don't know if this is a problem in other places.

Bill Peterson
Livonia, Michigan

Dear Editor:

The Eagle Nest Community Center has open dancing, both squares and rounds, with Plus and A-1 workshops from June 24th through August 1st. We invite anyone passing through the area to stop and dance with us, and if you can stay for a week or more, there's a special package price. We dance from Thursdays through Mondays, with afternoon workshops and evening dances. Hope your summer travels may bring you our way.

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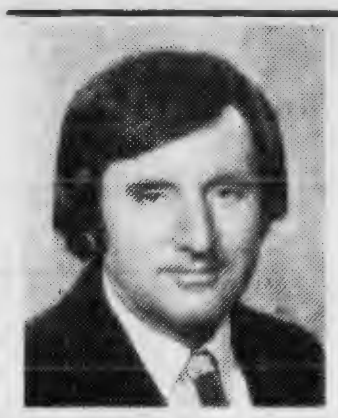
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Steve Moore

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Dear Editor:

I have been attending functions and graduation evenings around the Bay of Plenty. The number of graduating dancers is very pleasing. They are all a great bunch of people and assure New Zealand of a great number of dancers for the future.

Colin Crosby
Mt. Maunganui, New Zealand

Dear Editor:

Could we have more crocheted things in your magazine? Perhaps you could write and ask the ladies to share their patterns with others.

Rosalie Gerace
Magnolia, New Jersey

Knitters, crocheters, creative readers of all sorts, read and heed. If you're willing to share your patterns and ideas, please send them along. — Editor

Dear Editor:

I noticed a comment from a reader who recommended a non-sex-dependent partner

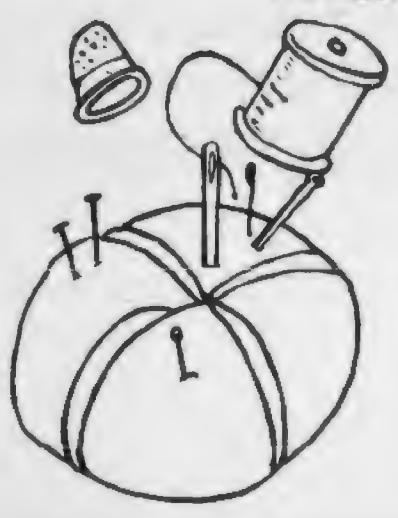
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handhold: Everyone use right hand palm up and left hand palm down. I agree completely with his suggestion. Sometimes you don't have time to look and see which sex is coming up beside you and then figure out which way to turn your hands. The only exceptions would be in a courtesy turn, where the beau's left palm would be up to hold the belle's left hand which would be palm down, and in a promenade, where the man's hands are both palm up and the ladies, hands are both palm down. Proper handholds are not emphasized enough. It seems that many ladies want to use palms up and most men, in the belles' position with another man, insist on using palms up with their left hand.

Chuck Baldwin
Chattanooga, Tennessee

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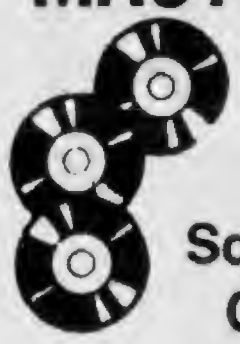
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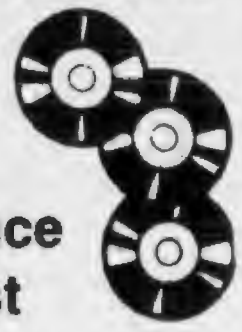
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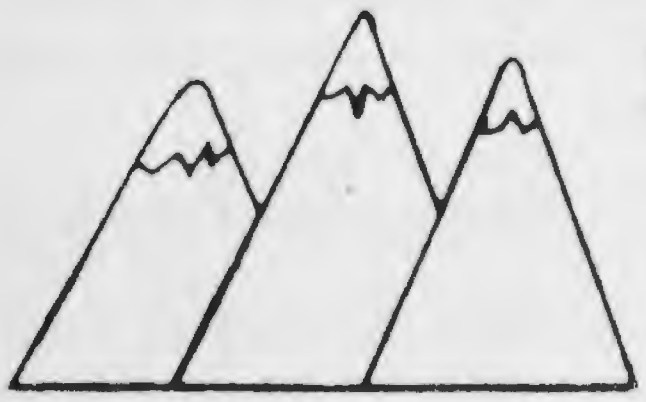


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SINGING CALLS

RODEO ROMEO — Mustang 192
Key C Tempo: 130 Range: HD
Caller: Bob Shiver LC
Synopsis: (Intro & end) Sides face grand square — circle left — left allemande — promenade (Break) Four ladies promenade two times — swing — left allemande — weave ring — swing — promenade (Figure) Head couples promenade halfway — down middle star thru — pass thru — swing thru — boys run right — bend the line — slide thru — pass the ocean — swing thru — curlique — boys run right — swing corner — promenade.
Comment: Clear calling with an introduction that has ladies promenading twice inside the set. A lot of figure movement and dancers have to keep on their toes with the Mainstream choreography. Music is above average.
Rating: ☆☆☆

ALL I EVER NEED IS YOU — Mustang 191
Key: B Tempo: 130 Range: HB
Caller: Chuck Bryant LF Sharp
Synopsis: Complete call printed in Workshop.
Comment: Smoothly executed by Chuck. The

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

The White J. L. 100 Mike

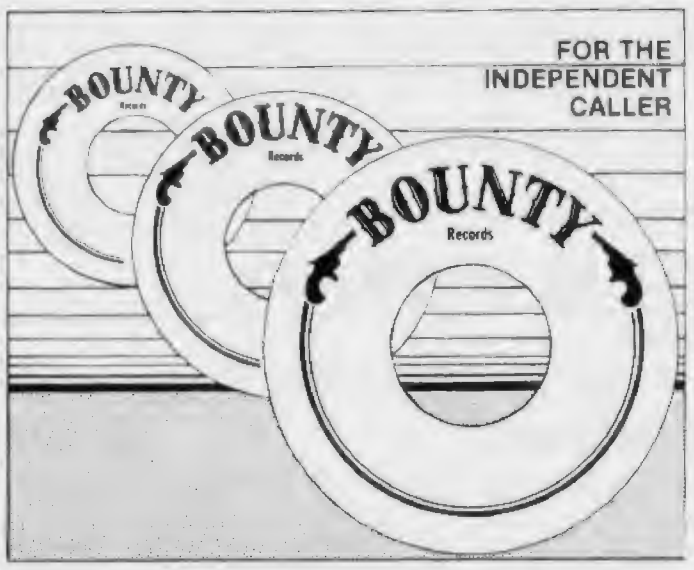
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movements are Mainstream but can be used at all levels. Music is above average and dancers gave this call a nod for the Workshop section. The use of sticks on the rhythm in the middle break was enjoyable.Rating: ☆☆☆☆

DO WHAT YOU DO DO WELL —
Roofers-TRR 118
Key: B & C Sharp **Tempo: 128**
Range: HD Sharp
Caller: Gerald McWhirter **LB**
Synopsis: (Break) Walk around corner — see saw own — join hands circle — men star by right — left allemande — weave — swing own — promenande (Figure) Four ladies chain three quarters — heads promenade halfway — sides right and left thru — pass the ocean — ladies trade — extend — all eight circulate — swing thru — swing corner — promenade (Alternate break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do partner — promenade.
Comment: The choreography is well timed and the music is average. Should offer no problems to callers. Gerald can easily be heard on the floor by the dancers and this is always an important factor. Rating: ☆☆☆



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TIE YOUR DREAM TO MINE — Pioneer 125
Key: D Tempo: 128 Range: HD
Caller: Blanche Churchwell LB
Synopsis: (Break) Join hands circle — left allemande — curlique — boys run to right — left allemande — do sa do — men star left — turn partner right — corner left allemande — come back — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — centers pass thru — slide thru — square thru three hands — swing corner — promenade.
Comment: Good instrumental with a dance figure that is fairly standard. The caller comes through clearly. The choreography is Mainstreat. Rating: ☆☆☆

IT'S HIGH TIME — Square Tunes 207
Key: A Tempo: 128 Range: HC Sharp
Caller: Johnny Preston LA
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do corner — touch one quarter — scoot back — single hinge — ladies trade — recycle — pass to center — square thru three hands — swing corner — promenade.
Comments: Some problems may be encountered due to the melody line and amount of words to meter. Callers should listen to assess for themselves. The minor key that is used occasionally is very pronounced. Figure is Mainstream. Rating: ☆☆☆

MAY THE CIRCLE BE UNBROKEN — Square Tunes 203
Key: E Flat, F & G Tempo: 130 Range: HG
Caller: Randy Dougherty LE Flat
Synopsis: Complete call printed in Workshop.
Comment: A lot of rhythm to a well known tune. The music has lots of pep. In some places the dual voices made it hard for dancers to hear from the floor. Caller should be a little more



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distinct. Overall considered a good release with good figure and music. Rated as one of the better ones this month. Rating: ☆☆☆☆

YOU CALL EVERYBODY DARLING — Roofers-TRR 122
Key: F Tempo: 128 Range: HC
Caller: Danny Payne LB
Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys trade — boys run — bend the line — right and left thru — ladies lead Dixie style — boys cross fold — swing corner — promenade (Alternate break) Four ladies chain — chain back do paso — head ladies center teacup chain (Plus figure) Heads curlique — walk and dodge — right and left thru — veer to left — couples circulate — crossfire — coordinate — boys move up and bend the line — square thru three hands — swing corner — promenade.
Comment: A tune that has been around for a long time and most dancers will be able to sing along.The figure offers the Plus dancers plenty of action with the use of walk and dodge, crossfire, tea cup chain and coordinate and it works nicely. Caller is easily un-

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Rating: ☆☆☆

GOOD TIMES — Ponderosa 004
Key: B Flat & B Tempo: 128 Range: HC Sharp
Caller: Mike DeSisto LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A rhythm release and the calling is good. The choreography is Mainstream and well-timed. The music is above average with a strong beat. Callers can handle this tune successfully. Rating: ☆☆☆☆

I'M HANGING AROUND — Lazy Eight 19
Key: D & E Tempo: 126 Range: HB
Caller: Marvin Boatwright LA
Synopsis: (Intro & end) Four ladies chain three quarters — chain back — circle left — ladies in — men sashay — left allemande — weave ring — do sa do — promenade (Break) Ladies chain across — rollaway — circle left — four ladies rollaway — circle — left allemande — (Figure) Heads square thru four hands — do sa do — make ocean wave — swing thru — boys run right — couples circulate — chain down the line — pass the ocean — all eight circulate — swing corner — promenade.
Comment: A nice melody with a few minor chords which add a little flavor. Marvin sounds great. The figure offers a chain down the line. It works nicely and has a relaxed feeling. Music has a strong beat and key change that adds to the presentation. Rating: ☆☆☆

SCHOOL DAYS — Pan Handle 103
Key: G Minor Tempo: 136 Range: HD
Caller: Chuck Berry LD
Synopsis: (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run — bend the line — right and left thru — flut-

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terwheel — slide thru — swing — promenade.
Comment: From the floor the dancers had a most difficult time hearing the caller. The beat is solid and music is average. Phrasing needs to be reworked. The tempo is quick but danceable. Rating: ☆☆

ALABAMA JUBILEE — Roofers TRR 116
Key: G Tempo: 128 Range: HB
Caller: Gerald McWhirter LD
Synopsis: Complete call printed in Workshop.
Comment: A well-known tune that may be due for a reissue. The figure is well-timed and the music is above average. Dancers enjoyed the choreography. The offering of alternate figures is a plus for the callers. Rating: ☆☆☆

FIRST TASTE OF TEXAS — Bonanza 001
Key: B Flat Tempo: 120 Range: HD
Caller: Doug Davis LB Flat
Synopsis: (Intro & end) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing — promenade (Break) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — bend the line — right and left thru — pass the ocean



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— swing thru — turn thru — left allemande — promenade.
Comment: The tempo on this is very relaxing but may be somewhat slower than the average dancer is used to. The music is most acceptable. The figure is average. The calling is clear and easily understood. Rating: ☆☆☆

Tune: Sheik Of Araby
Comment: A good standard tune with fine musical accompaniment by Top musicians. This release can be used by callers for one-night stands as it is intended. Figure can be changed to fit the circumstance for each occasion. Rating: ☆☆☆

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RECORDS, *continued from page 77*

Drums, Guitar, Bass

DEEP ELM — Flip side to Little Betty Brown #2

Key: F **Tempo: 126**

Music: Kalox Rhythm Boys Band — Guitar Banjo, Piano, Bass

Comment: Both of these hoedowns are lively, well-balanced instrumentals. Rating: ☆☆☆☆

FOLSOM PRISON #2 — Kalox 1286

Key: F **Tempo: 128**

Music: Kalox Rhythm Boys Band — Bass, Guitar, Banjo

JOHNNY UP A GUM STUMP — Flip side to Folsom Prison #2

Key: F **Tempo: 136**

Music: Kalox Rhythm Boys Band — Guitar, Banjo, Bass

Comment: Both hoedowns are rhythmic. The tempo is fairly fast on "Johnny Up a Gum Stump." Rating: ☆☆☆

TRAVEL, *continued from page 14*

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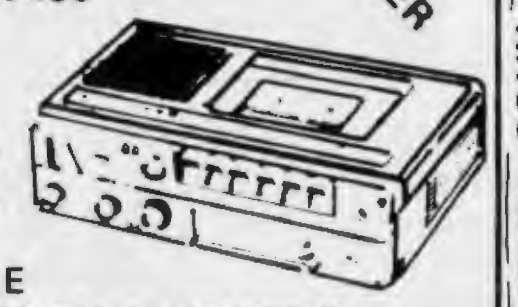
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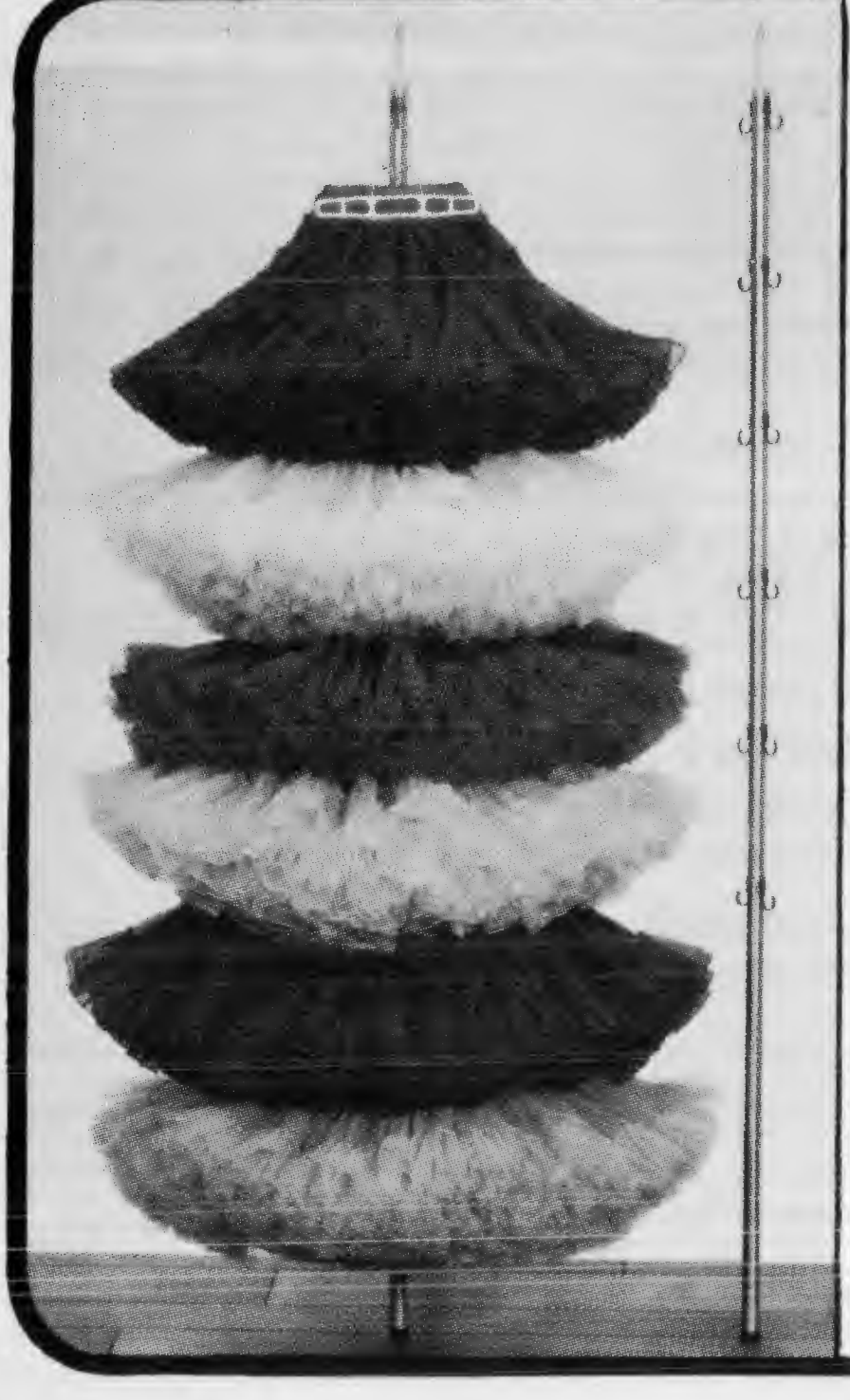
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NATIONAL, *continued from page 48*

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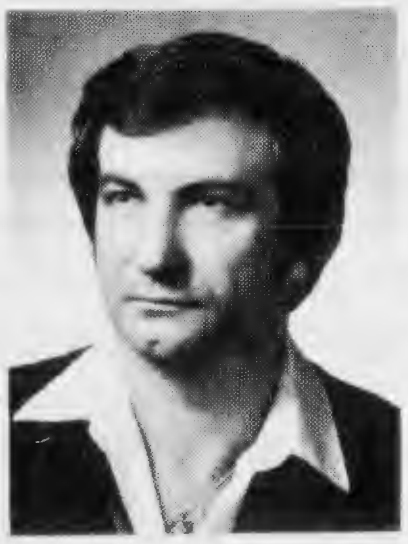
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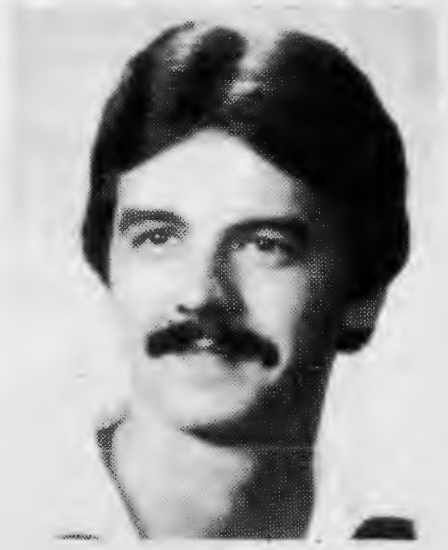
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WORLD, *continued from page 51*

United Cerebral Palsy Telethon on KTTV Channel 11 by a representative group that included International President, Ralph Osborn, Regional Director South, Carmen Glass, Los Angeles Chapter President, Bruce Reiter and Los Angeles Chapter Vice-President and Fund Raising Chairman, Glen Popperwell.

The donation was the result of a successful Cerebral Palsy Fund Raising Dance held by the L.A. Chapter and attended by most of the Southern California's B'n'B's plus a few other clubs. The venture was apparently only the beginning. There are plans to start earlier next year and involve all the B'n'B Chapters across the country, as well as other associations and clubs. —*Glen Popperwell*

New officers for the Southern California Square Dance Callers Association are Lou Masters, president, Ron Elder, vice president, Floyd Oppenheimer, treasurer and Art Daniels, secretary. The Association plans to spotlight more Mainstream dances in 1984

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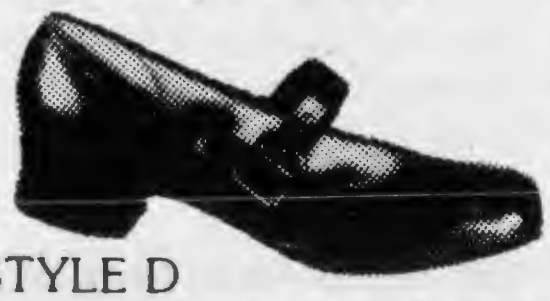


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and will hold a series of seminars at each regular meeting. Jonesy Jones held forth on "One-Night Stands"February 26th and Bill Peters will be featured with a callers' seminar, April 29th. 10 callers were graduated from the Association's Caller Class last November 20th.

– *Jack Drake*

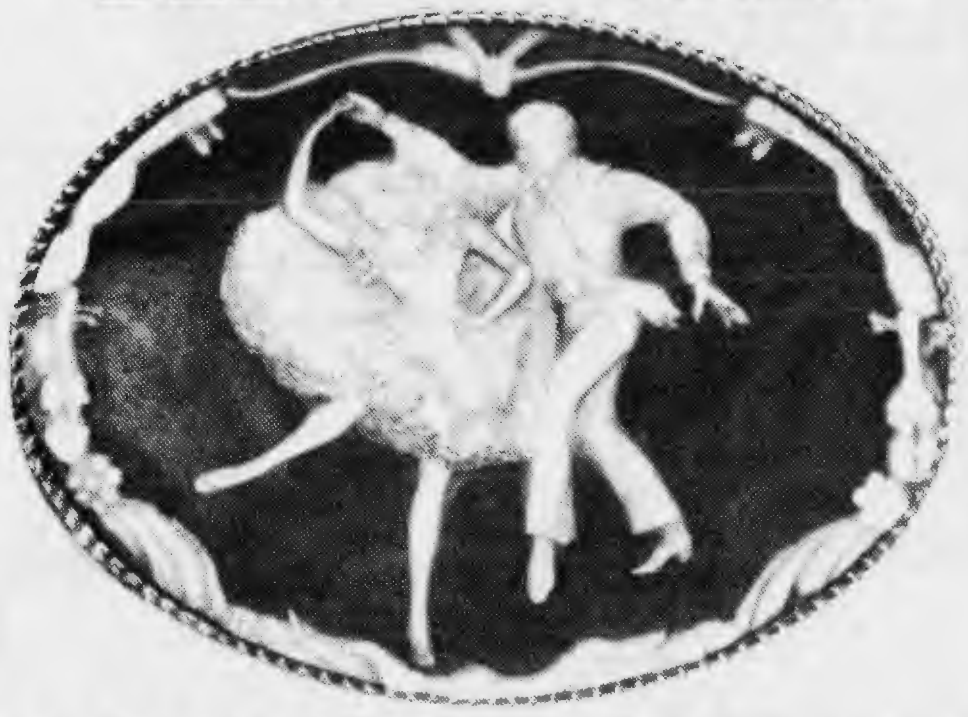
Arkansas

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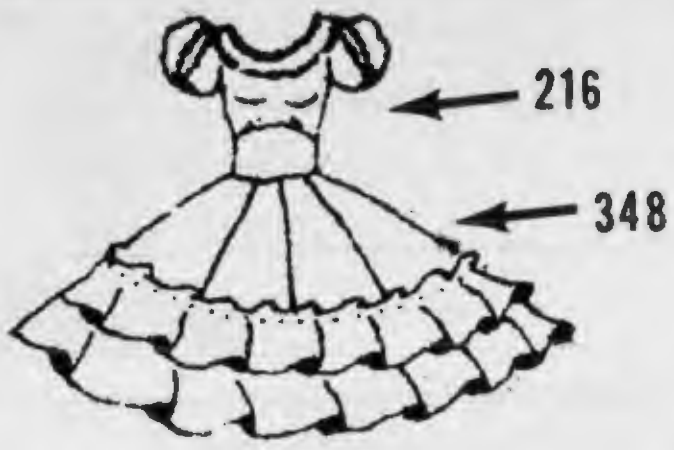
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Oklahoma

Northeast Oklahoma Square Dance Association will hold its 37th Annual Square Dance Festival on Saturday, April 7, at the Civic Center in Tulsa. An added attraction will be a square dance exhibition at the Central Library in the Civic Center Complex. The exhibition will continue throughout the month.

–Joe and DeAnn Hutchinson

Mileposts

Jimmie Straughan: A caller for over 30 years, Jimmie died suddenly last December. He was, at that time, club caller for the Hi Steppin' Squares of North Little Rock, Arkansas but his presence behind the mike as a teacher and a caller was well known throughout most of the South. Past President of the Arkansas S/D Federation and of the Arkansas Callers Club, he influenced much of the area's dance history. Jimmie Straughan is missed.



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At the Club Meeting
Windy Willie talks a lot
His words are dark and deep
I really try to understand
Instead, I fall asleep.

Grand What?
I only stopped
To fix my sleeve
The call was Grand —
Square? Spin? or Weave?

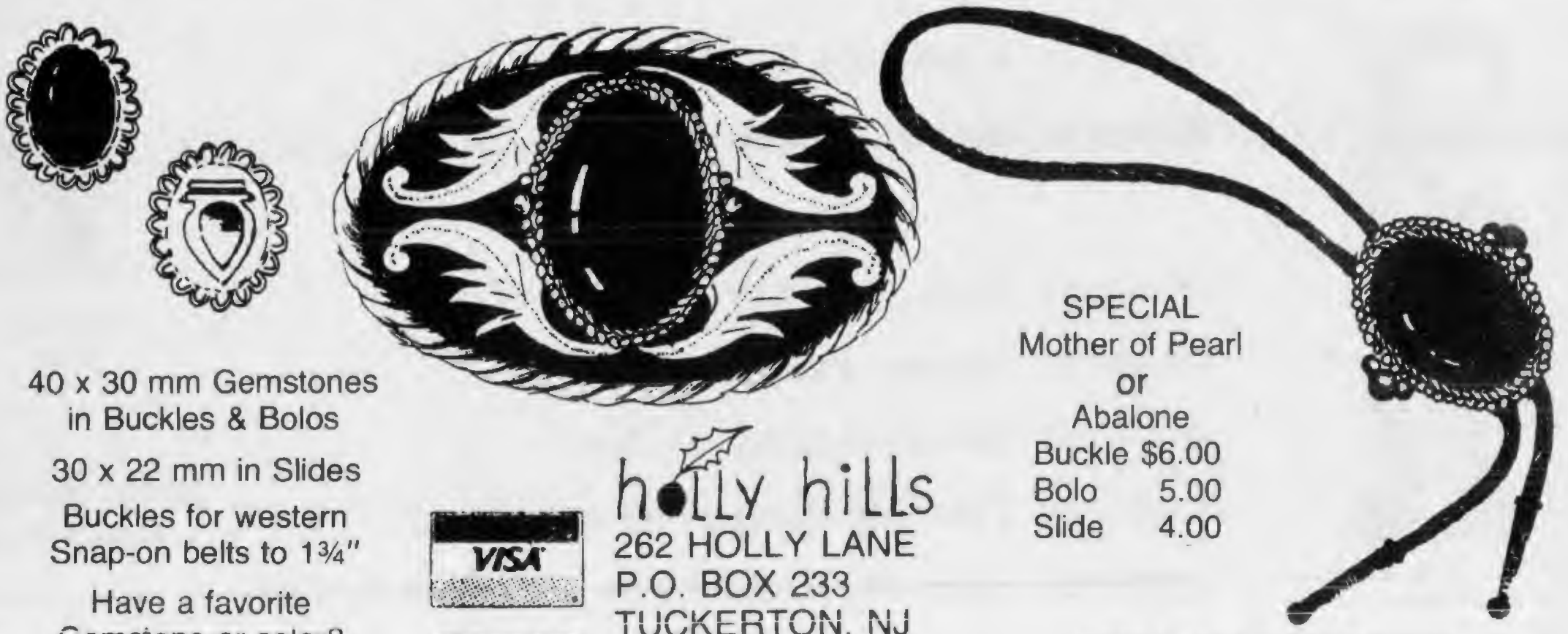
Seven paused
To frown and stare
The call? — Grand Spin
I did Grand Square.

On Pot Luck Dinners
By name they declare it
A good pot luck dinner
If the pot weren't so lucky
Then I would be thinner.

True Love
I'll love you in the springtime
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When you step upon my toe.

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Apr. 6-7—St. Louis Fed. 36th Annual Westward Ho Festival, Belle-Clair Exp. Hall, Belleville, IL—(618) 234-7512

Apr. 6-7 — Alabama Jubilee, Jefferson Civic Center, Birmingham, AL — 1023 46th St. W., Birmingham 35208

Apr. 6-7 — 37th Annual Festival, Civic Center, Tulsa, OK

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Apr. 6-8 — 3rd Annual Advanced & Challenge Spectacular, Centennial Hall, Hayward, CA (PACE) PO Box 6011, Hayward 94540

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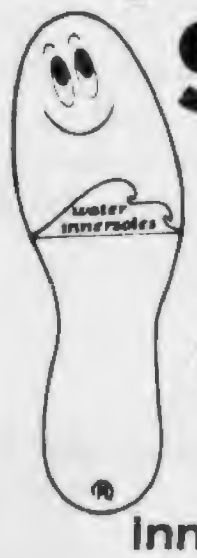

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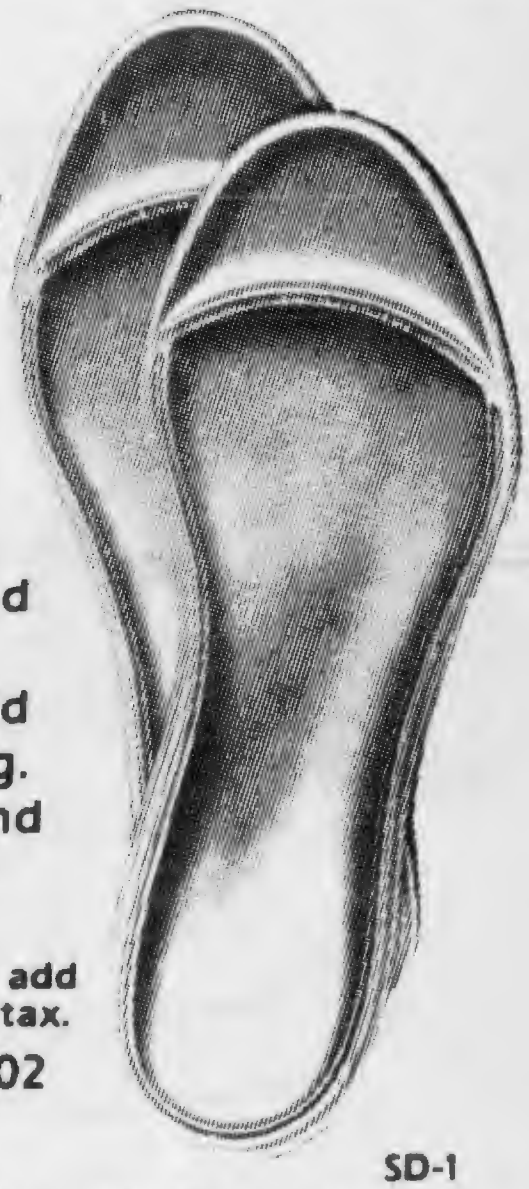
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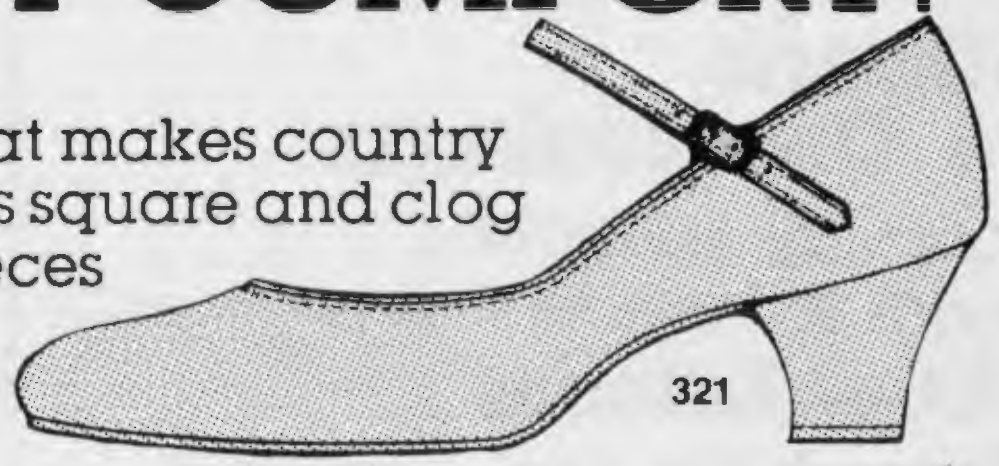
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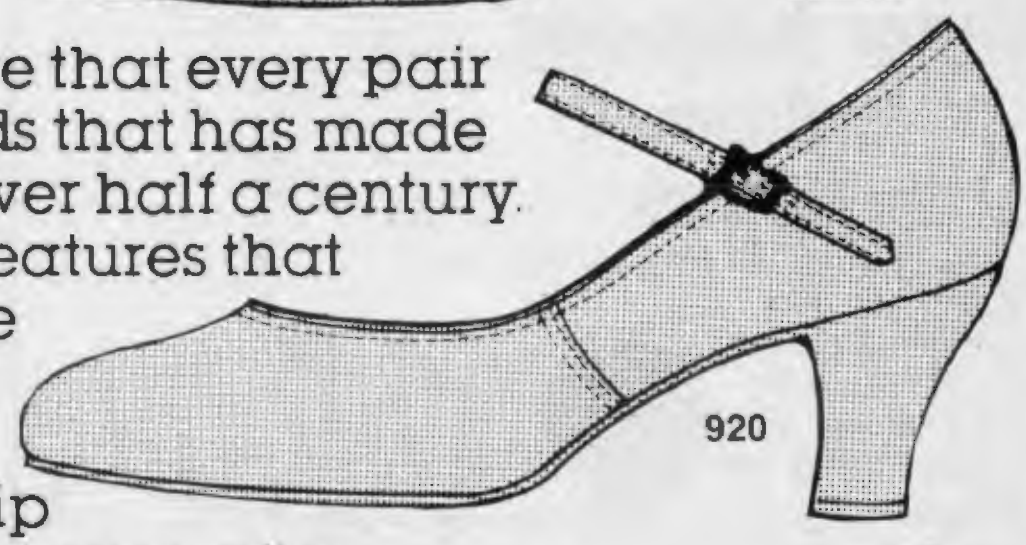
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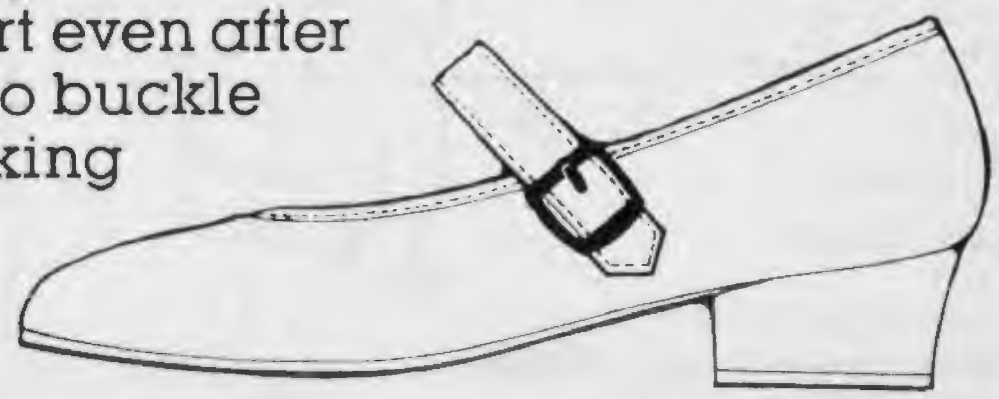


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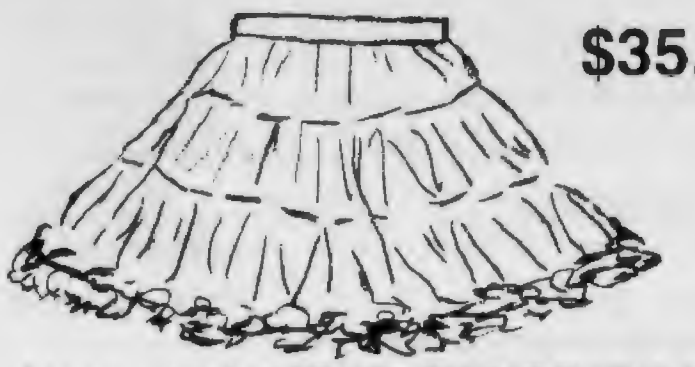
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Apr. 28 — 34th Pre-Convention Meeting and Kick-off Dance, Coliseum, Birmingham, AL

Apr. 28 — Northwest District Spring Festival, Hoover Bldg., Garfield County Fairgrounds, Enid, OK

Apr. 28 — 34th Annual S/R/D Festival, Omaha Civic Auditorium, Omaha, NE — (402) 292-8399

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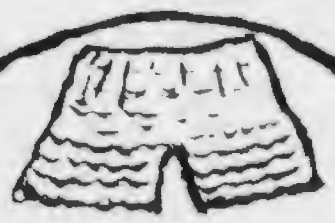
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For further information, contact **SSDUSA DIRECTOR: Betty Webster, 7421 Lyndale Ave. So. #73 Richfield, Minnesota 55423**

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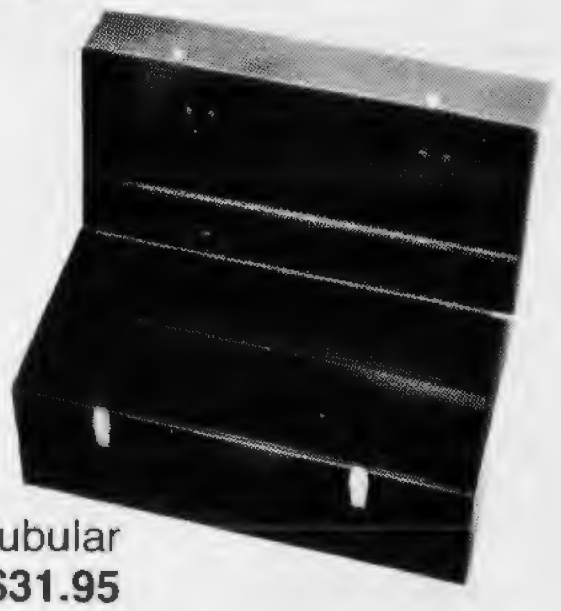
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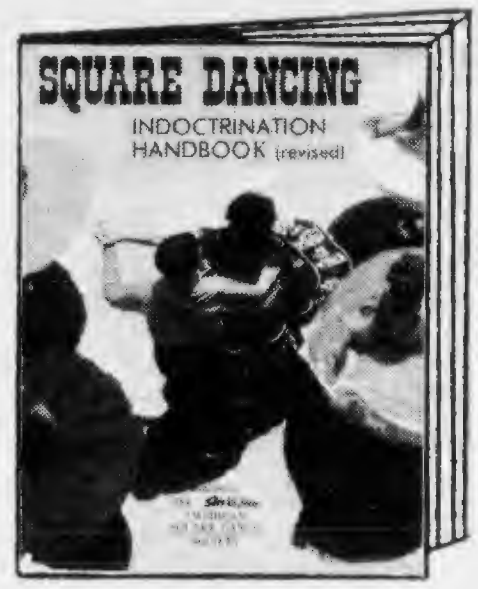
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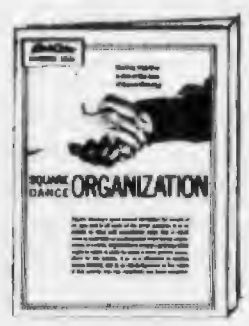


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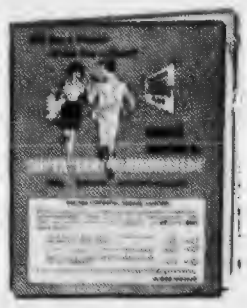
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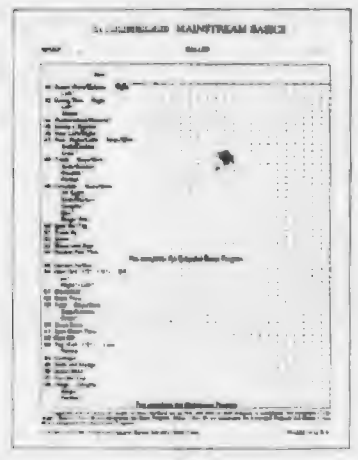
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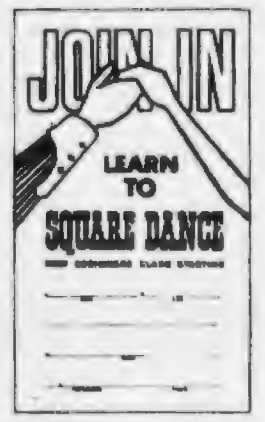
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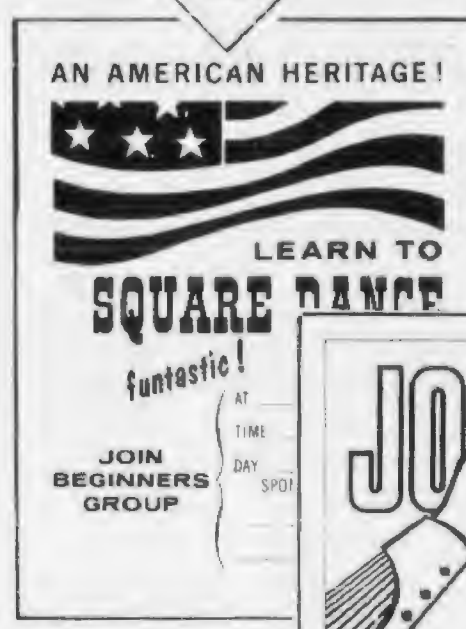
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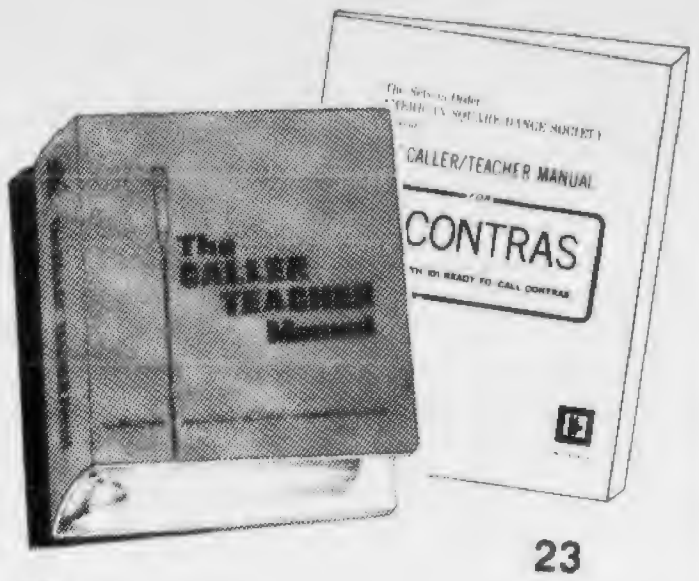
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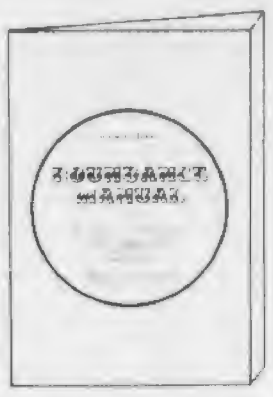
19. Learn to Square Dance Poster (black & white) $1.10 per dozen; minimum order 12) (Plus 70¢ postage per dozen)

20. Learn to Square Dance Cards ($4.00 per 100; minimum order 100) (Plus $1.00 postage per 100)

IMPORTANT: Pay the amounts listed below and we will adjust each order and bill customers for the actual postage.



22 23



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22. ALL NEW Caller/Teacher Manual thru Mainstream. Expandable loose-leaf edition ($29.95)
23. Caller/Teacher Manual for Contra Dancing ($6.00)
25. Round Dance Manual — Hamilton ($6.00)

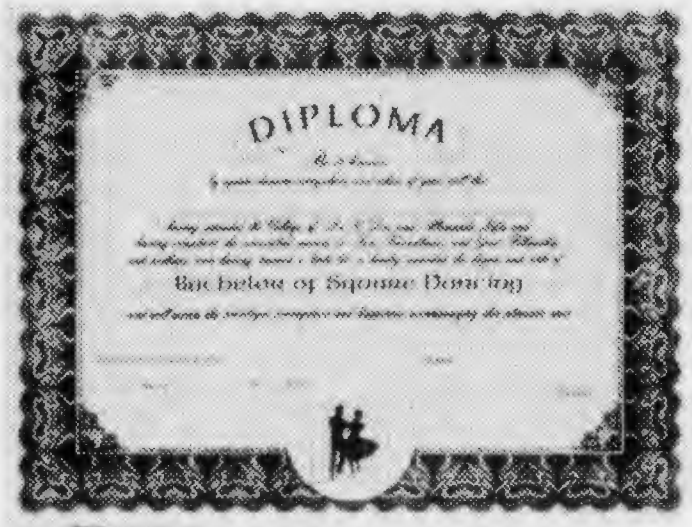
IMPORTANT — POSTAGE COSTS

Please add the following postage on items listed:

BASIC/MAINSTREAM HANDBOOKS 1 to 6 books 75¢; 7-12 $1.00; 13-26 $1.60; 27-50 $2.20; 51-100 $3.50.
ALL OTHER HANDBOOKS 1 book 37¢; 2-10 65¢; 11-25 $1.10; 26-50 $1.45; 51-100 $2.30.
Mainstream Caller/Teacher Manual $4.00 each, all other manuals 65¢ each.
DIPLOMAS (either Square or Round Dance) 1-10 70¢; 11-20 95¢; 21-50 $1.50; 51-100 $1.85.

RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 90¢ for 1 or 2; $1.10 for 3; $1.35 for 4. Add 15¢ additional postage for each record over 4.

NOTE: In many cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.
ALL OVERSEAS Shipments: actual postage will be charged on all foreign shipments.



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26. Square Dance Diplomas — for your graduates. Min order 10 (15¢ each)
27. Round Dance Diplomas — Minimum order 10 (15¢ each)
28. Microphone Cozy ($9.90 plus $1.15 postage)
29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $8.95 each. LP 6001-Level1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

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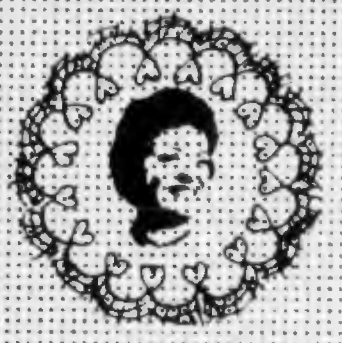
Calif. add 6% Sales Tax (on purchases other than subscriptions) **Total (Enclosed) $** _____

fashion feature



Looking ahead toward warm weather, Patti Acton designs a cool dancing dress. The basic navy color is highlighted with a navy, red and white floral print. Her wide, square collar is split at the front and back and drapes softly just over the shoulder edge. The comfortable cummerbund, stitched at the lower edge, is wider at the front, and gathers down to 5" at the back where it is attached on either side of the back zipper.

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70 yd sweep$45.95	**80 yd sweep $51.95**	**100 yd sweep ...$65.95**

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